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# HIT PARADER

**EXCLUSIVE:**  
**INSIDE THE WORLD OF**  
**SLIPKNOT!**



# Limp Bizkit

The Real Deal!!

FRED DURST

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**NOVEMBER 2000**

IN MEMORY OF JAMES LYNN STRAIT  
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## FAREWELL KISS

As a 25 year fan of Kiss (since I was 8 years old!), it's hard for me to express my true feelings about seeing this, the greatest American hard rock band of all-time, rock into retirement. Sometimes I think all the theatrics and all the hysteria they

created masked the fact that Gene, Ace, Paul and Peter were a superlative band, a group whose musical catalog will continue to rock on long after they've hung up their trade-mark costumes. All I can say is thank you Kiss, for one heck of a ride. Tom

Boston, MA

I saw Kiss live for the first time in 1997. I had heard so much about them from my older brother that I wanted to check it out for myself. I didn't think it could possibly live up to the hype, but it did. They were better than anything I had ever seen, and the stage show rocked. I'm glad Kiss came back so that I could see them in the flesh.

L.M.

Phoenix, AZ

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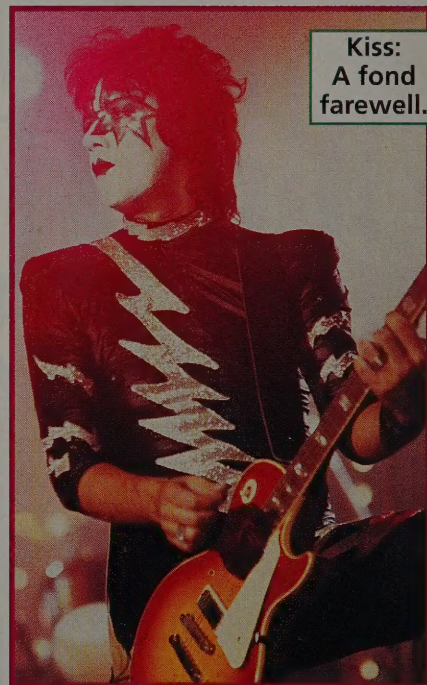


Christoph Schneider  
RAMMSTEIN



MEINL  
ROLAND MEINL

Kiss:  
A fond  
farewell.



They are scenes that will forever be locked in my mind's eye— Gene Simmons standing center stage, blood dripping from his lascivious tongue. Ace Frehley shooting rockets from his customized Les Paul. Peter Criss stepping out from behind his drums to deliver a heart-felt rendition of *Beth*. Paul Stanley shakin' his ass as only he can. Together they make for some great memories, but they're only a fraction of the magic that will always be Kiss.

Steve

Denver, CO

I didn't understand Kiss then and I don't understand them now. What's the big deal? You have four grown (some might even say over-grown) men dressed in makeup and high heels playing loud



music in front of an audience comprised mostly of adolescent boys. What gives? What am I missing?

Melissa  
Atlanta, GA

### PRETTY vs. UGLY

Why is it that as soon as hard rock becomes popular again, some fans want to turn it into a pretty-boy competition? That happened back in the '80s with people like Bon Jovi and Warrant, and now some fans apparently want to see it happen in Y2K. People, let's keep things in perspective. It's not how good you look, it's how good you play!

Wendell  
San Francisco, CA

I was amazed when I read a letter in **Hit Parader** from a reader who seemed to believe that a way a musician looked actually impacted their ability to perform. She seemed to indicate that she thought "attractive" musicians like Bush's Gavin Rossdale were far superior to "unattractive" rockers. (She then went on to mention the members of Limp Bizkit and Korn in this latter category. My goodness!!) Not only does this poor child seem to have her priorities bass-ackwards, but she seems to have missed the entire purpose of rock and

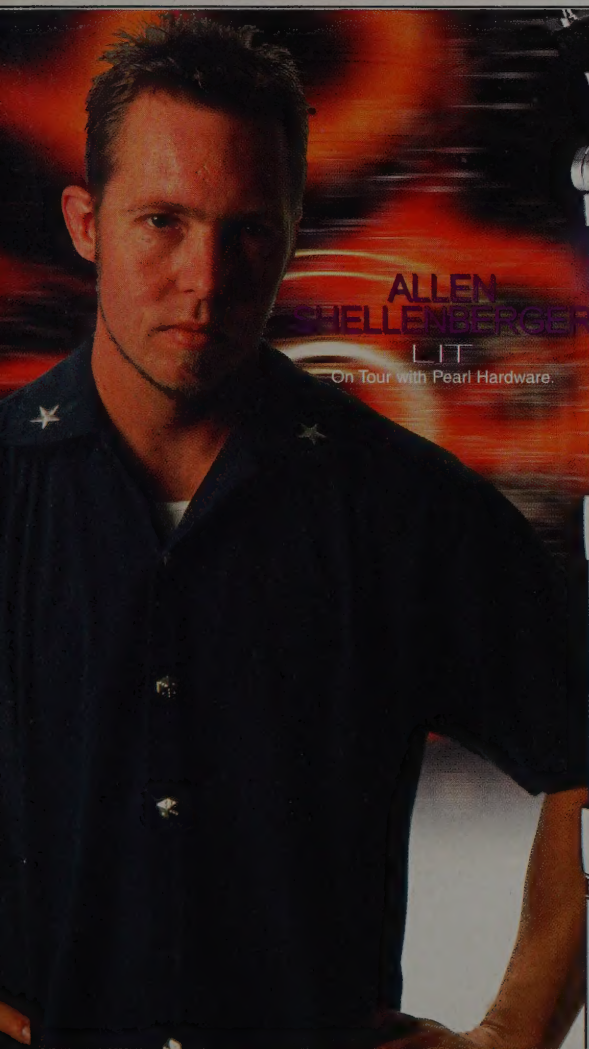


**Static X: New metal leaders.**

roll. Hey honey, this isn't a fashion parade. It isn't some beauty contest And it sure as heck isn't some pre-ordained, pre-arranged, pre-fabricated, pop-oriented outlet for mundane musical performers. If you want that, go listen to the Backstreet Boys or 'N Sync. But if you ever want to hear some real

rock and roll, then I recommend you check out Pantera, Static-X and the Deftones. Maybe they're not pretty enough to make your little heart go fluttering, but just maybe their music will make your heart pound with excitement.

J.R.  
Houston, TX



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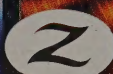
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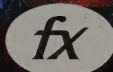
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8 HIT PARADER

Orgy: More coverage!



How could anyone not like Limp Bizkit or Korn because of the way they look? Those kinds of people make me sick. I read the letter you printed in your magazine, now I hope you print mine. Fred and Wes from Limp Bizkit are the coolest guys on Earth. Jonathan from Korn is brilliant in his words. That's all that matters... get it right, and get real. Bill  
Hartford, CT

I wish the guys in Slipknot would take off their masks. I love their music, but I'd really like to see what they look like. W.L.  
St. Paul, MN

## NEW BREED

Thank you for all your recent coverage of Slipknot. I think they're the best band to come on to the hard rock scene in years! I like the fact that they're so theatrical, yet their music has so much substance. I saw them live a few weeks ago, and their show was awesome.

Brad  
Hoboken, NJ

The guys in Statix-X are stars! I love

their album, **Wisconsin Death Trip**, and I also love the hair on Wayne Static. Would you please ask him how he gets his hair to stand up like that? I want to do that with my hair too. By the way, am I the only one who thinks he looks like those guys in the *Slim Jim* TV commercials?  
Darlene  
Portland, OR

Orgy rules. You should put them on the cover of every issue, put them in every centerfold and put out special issues devoted strictly to Orgy. If you did, I know I'd buy every one.  
Emmy  
Chicago, IL

New metal stinks. The only good metal is "old school" stuff like Iron Maiden and Judas Priest. have you heard the new Maiden album? It blows away anything done by those so-called new metal bands like Pantera, Slipknot and Staind. Please cover more of the really great heavy metal bands— most of them are still around, and making great music.

Jay  
Baltimore, MD





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# FRONT PAGES

## THE INSIDE SCOOP!

BY LOU O' NEILL, JR.

**QUICKIE QUIZ:** Last month, we asked you to put on your history cap and tell us what big Southern City immediately achieved great fame after the historic Louisiana Purchase? The correct answer is the City of New Orleans. One of America's treasures. This month, we pose you a query not as simple as it seems. At age 27, he's rocking hard with an attitude to boot. What is that crazy and kooky Kid Rock's real first name?

\*\*\*\*\*

**SECRET STUFF:** That world famous rocker got the shock of his lifetime during his tour thru Virginia. After the show, he and a lovely young lady retired to his hotel. After procuring a bottle, the salty vet asked the damsel, "Say-how old are you anyway?" The woman smiled sheepishly and answered, "13." The lead yapper turned blue, kicked her out and was stunned by her parting words as she walked out the door, "What are you, Superstitious, huh?" Crazy world, ain't it!"

\*\*\*\*\*

**ROCK WIRE REPORT:** Got a kick out of the report that said Lou Reed went whack-a-ding-hoy when Anthony Kiedis showed up late for a session. Read insisted he keeps strick time rules and when AK came late he had to walk-the-plank. But isn't fearing that Anthony might turn up a bit late a little like saying the sun will rise tomorrow?

It's official, at least according to Liam Gallagher of Oasis, "We're finished if my brother Noel releases a solo album. If he does, Oasis is dead!"... Condolences to our old buddy, Mick Jagger, on the passing of his Mum, Eva. Loved by all, Eva Jagger was often credited by Mick as an "inspirational force." Her passing placed the legendary rock singer into such deep depression that he and his ex-wife, Jerry Hall, came together again in grief. Eva was particularly fond of Jerry... Nobody asked us, but whatever happened to Axl Rose? ... Sort of thought this was an interesting quote from Jon Bon Jovi, "You can't win until you're not afraid to lose!"

\*\*\*\*\*

**OVER 'N' OUT:** A wild 'n' crazy famous female rocker warned her entire entourage **not** to stand in front of the paneled Vegas mirror because the IRS was video/recording them with a new top secret technique. ... Personal from the Heart: If this really was indeed a good-bye forever tour... Kiss, well, out did themselves on this last go round. Could it really have been a tumultuous 27 years?! Paul, Gene, Ace and Peter... well done... Happy Birthday Fea. The one and only hits 38 on October 16th... Courtney Love recently came clean and admitted her feud with Limp Bizkit's Fred Durst was kaput. "The dude moved across the street from me," she intoned. I saw his mother and when you meet someone's mother... well, you can't dislike him anymore!"

\*\*\*\*\*

**SEE YOU NEXT MONTH:** Until then, *Always remember that a smile is a language even a baby can understand.*



Kiss: Doin' it right.



# CATCH IN THE ACT

BY CLINT SEYMOUR

Chino Moreno was doing his best to find a little peace and quiet. It was still two hours before his band, the Deftones, were scheduled to take the concert stage, and the burly vocalist was just trying to enjoy his last few moments of solitude. As he scoured the group's crowded backstage area, hoping to find a corner in which he could sequester himself—if only for a few minutes—his frustrations began to mount. Seemingly every which-way he turned, Moreno found himself encountering friends, family and fans, all of whom wanted to wish him the best in regard to both that night's performance and the band's latest release, **White Pony**. Despite it all, however, the contented smile never left the frontman's face. He knew that such adulation just comes with the territory when you just-so-happen to be a member of one of hard rock's hottest young bands.

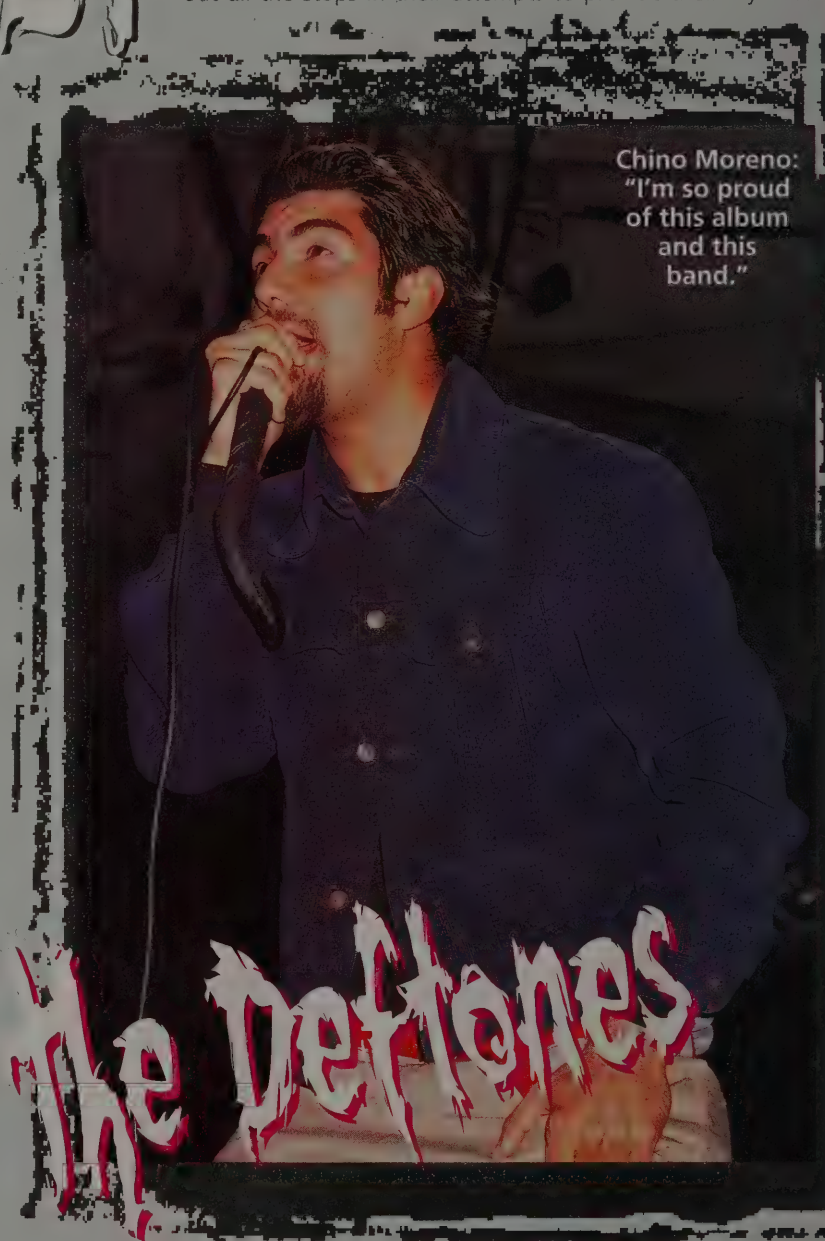
"I'm so proud of this album that I can't help smiling every time I think about it," Moreno said as he continued wandering through the arena's cavernous backstage area. "We all put so much into making it, and we were really kind of nervous while we were doing it. But once we got it completed, and people started to hear it, I knew we had accomplished exactly what we had set out to do."

After finally giving up on his hope of finding a pre-show Fortress of Solitude, Moreno returned to the Deftones' dressing room, where he quickly and jovially confronted his bandmates; guitarist Stephen Carpenter, bassist Chi Cheng, drummer Abe Cunningham and d.j. Frank Delgado. The camaraderie was infectious, a reflection of the warm embrace the rock world has provided to the Deftones through the release of their latest disc. While some long-time fans have put forth the notion that the material featured on **White Pony** lacks the overwhelming sonic bite featured on the band's earlier discs, **Adrenaline** and **Around The Fur**, others believe the latest musical offering from this So Cal metal unit will serve as their breakthrough effort. For his part, Moreno certainly hopes that latter scenario proves accurate.

"I know some people feel that we've gotten soft on this album," the singer said. "But apparently they're not listening to this music the same way I am. I think we're trying to play great music—and I'm trying to sing rather than just yell all the time. It was never done with the purpose of expanding our audience, but if that's what happens we can live with it."

Certainly the band's audience—both old and new—was stoked to the brim as they waited for the Deftones to take

the stage. As soon as the band appeared under the spotlight, the crowd was on its feet, a position they wouldn't change (except to occasionally mosh in front of the stage) for the next 90 minutes. Mixing old favorites like *My Own Summer (Shove It)*, with new selections drawn from **White Pony**, the dichotomy between the group's vintage and recent material became blurred. Perhaps Moreno did "sing" a little bit more on the newer stuff. Perhaps Carpenter's heavy-handed guitar runs were the slightest bit more accessible. But most in attendance couldn't have cared less. They were there to rock with the Deftones, and the group pulled out all the stops in their attempts to provide their loyal fan



Chino Moreno:  
"I'm so proud  
of this album  
and this  
band."

base with exactly what they desired.

"The response the fans have given us on this tour has just been so rewarding," Moreno said as he cooled off in the band's post-concert dressing room. "Making an album like **White Pony** is such a personal experience. But when you finally get the chance to share it with everyone both through the release of the album and by playing live, it's just an incredible feeling. To hear the fans respond like they did tonight to so many of the new songs just reaffirms our belief that we did exactly the right thing."

PHOTO: JEFFREY MAYER



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**O**ur mission this month was to find the best sites on Papa Roach, Soulfly and Dope. Interesting challenging and very entertaining. Searching [www.FansRULE.com](http://www.FansRULE.com) for Papa Roach sites the list is endless. We came up with a collection, including...da pimp rock palace, Infested, Jodi the Photo Queen's Papa Roach page, JusT a LiTTle \_PeA\_, Orange Drive Palms, p-roach, etc.

For obvious reasons, we were drawn to Jodi the Photo Queens Papa Roach page at: [www.homestead.com/Papa\\_Roach/Index.html](http://www.homestead.com/Papa_Roach/Index.html). The site's highlights were a lot of excellent pictures that Jodi had taken of Vacaville, California natives Papa Roach, a.k.a., Coby Dick—vocals, Jerry Horton—guitar, Dave Buckner—drums, Tobin Esperance—bass. These photos rocked, and were augmented by bios and album information.

The Official Papa Roach home page at: [www.paparoach.com](http://www.paparoach.com) had an effective setup featuring tour dates, media appearances, interviews, news, merchandise, band info, multimedia, a tour diary, lyrics, photos and contact. Contacts offered direct e-mails to all the band

few successes. Dope + music in the search engine brings Papermag's Guide to Dope Discs—a selective list of current picks, Virtual Dope Slap, Dope Wars 2000... Straight Dope: Billy Tipton—“What's the story with that male jazz musician who at death was found to be female?”

We know, we're not on the topic of Dope, the New York-based quintet, but the Billy Tipton story at: [www.straight-dope.com/columns/980605.html](http://www.straight-dope.com/columns/980605.html) was a must read. “Jazz musician Billy Tipton lived as a man

## Dope: A bigger web presence.

members, management, and marketing people. Multimedia offered almost a dozen downloads in Real Audio, as well as various ways to download the tunes *Last Resort* and *Dead Cell*. All in all, a pretty satisfying collection of sites, each with its own highlight.

With Soulfly, we had to wade through several weak sites that weren't particularly evolved “bios, tabs, and lyrics” you know, that kind of thing. Time to dig deeper... Prodding down various pages, we managed to uncover an interesting collection of concert reviews at: <http://www.wickedland.com/soulfly/>. We pulled up a review from Milan, Italy, which shared Max Cavalera speaking a little bit in Italian (he has some Italian roots) which made the fans happy. He only said grazie Milano.... but for the fans it was enough to adore him. After the show, I saw Mikey and Roy and got my ticket signed. Unfortunately Max didn't show up.

Soulfly Eye for an Eye at: [www.geocities.com/Pipeline/2531/soulfly.html](http://www.geocities.com/Pipeline/2531/soulfly.html) offered lots of extravaganzas including Top 10 pages, chat, top 10 songs, mp3s and webrings. The Mp3 section offered complete downloads for *Ain't No Feeble Bastard*, *Bleed*, *Cangaceiro*, *No*, and bits in pieces of other tunes.

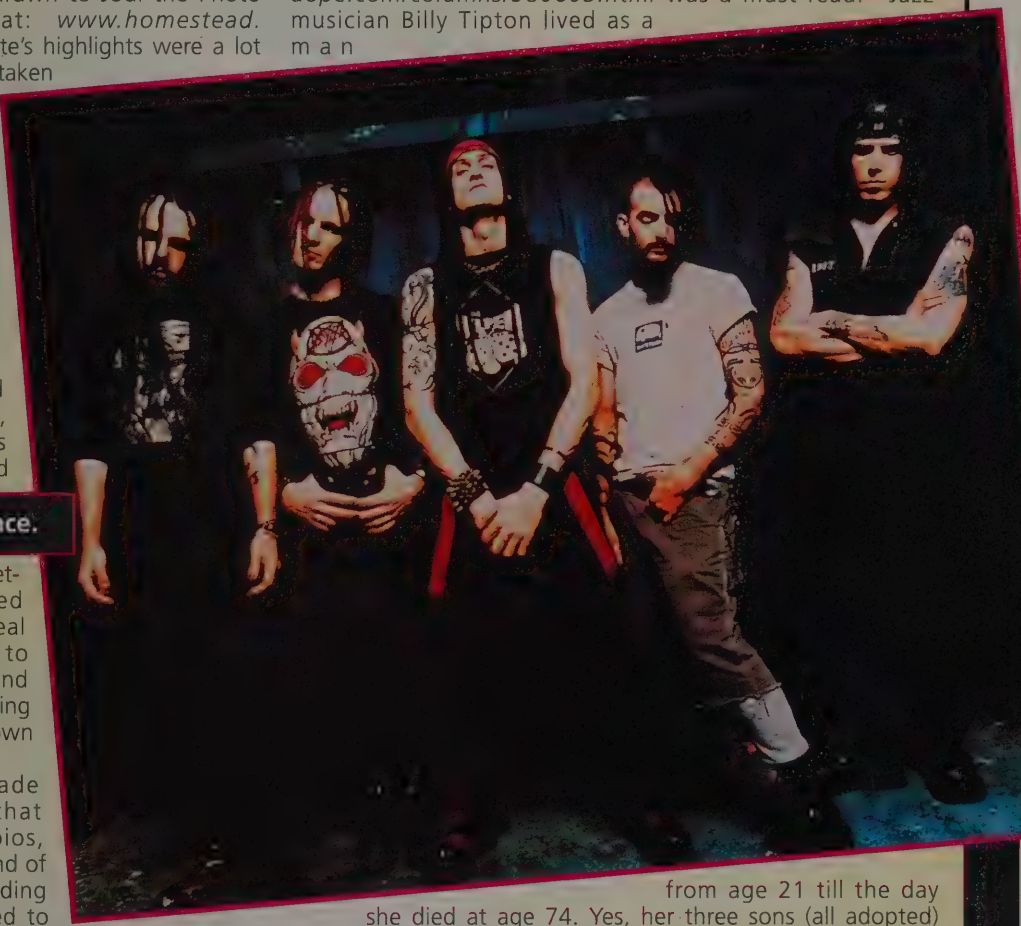
The top 10 pages were an interesting way of rating sites. [www.geocities.com/Hollywood/6372/soulfly.html](http://www.geocities.com/Hollywood/6372/soulfly.html) featured a picture of the moment— which was pretty spiffy. We also liked the Logan Mader Story— Soulfly discovered.

Next, a search on Dope, offered us to a lot of leads, but

from age 21 till the day she died at age 74. Yes, her three sons (all adopted) never suspected a thing. But that's not the bizarre part. She lived with five women in succession, all of them attractive, a couple of them knockouts. Interesting reading.

The Official Dope Site at: [www.dopeweb.com/](http://www.dopeweb.com/) had dope choices, including who is Dope, hear Dope, join Dope and the one that got our attention, Dope facts... which happened to be on the topic of “Inmate & Court Information— The Growing Corrections System.” The number of inmates in state and federal prisons has increased more than five-fold from less than 200,000 in 1970 to 1,210,000 by mid-year 1998. An additional 592,000 are held in local jails. The number of persons on probation and parole has been growing dramatically along with institutional populations. There are now 5.7 million Americans incarcerated or on probation, or parole, an increase of 209 percent since 1980.

Dope TV was coming soon. Wanted more Dope we went over to [www.yahoo.com](http://www.yahoo.com), but found Diary Of A Dope Fiend— Marilyn Manson, Dope Show. Know a dope site? Tell us — [hitparader@fansrule.com](mailto:hitparader@fansrule.com).





# PICK HIT

BY HENRY GERARDI

It's pretty obvious to anyone with two reasonably working eyes and ears that in Year 2000 rock and roll is back... and it may well be stronger than ever. Young bands of seemingly every style, shape and description now litter the contemporary hard rock landscape, each pumping exciting new blood through what some pundits had perceived as being tired, old musical veins. Everywhere you look and listen these days, it seems as if rock and roll is there, providing a soundtrack to the Y2K lifestyle.

Unlike previous rock and roll eras, however, today we find a far more democratic constituency inhabiting the music world, and we sure as heck ain't takin' any political sides here. What we mean is that instead of being a rather exclusive all male, all white bastion of supremacy, today's hard rock club features a far broader variance in both ethnic and sexual makeup. In fact, thanks to the recent success of bands like Drain STH and Kittie, the role that women are playing in rock and roll society has taken a sharp turn for the better.

It's a fact that puts a big smile on the face of one Tobey Torres, the avowed dominatrix who just-so-happens to front a new hard rock act that goes by the unusual name of Snake River Conspiracy. Along with band founder/guiding light Jason Slater, the dramatic Ms. Torres has helped to quickly push SRC up the hard rock ladder of success. As shown throughout their debut album, **Sonic Jihad**, this is one band bound-and-determined to take no prisoners along their hard-charging rush up the metal mountain.

"We started putting this album together back when Tori Amos and Jewel were whining all over the radio," Slater said. "All that 'poor me' crap was making me puke. The women I knew had way more



## SNAKE RIVER CONSPIRACY

**Snake River Conspiracy:**  
Proving that women can rock  
with the best of 'em.

balls than that and I wanted to give them a chance to prove it. That's when Tobey stepped in."

Stepped in, indeed! From the moment this dynamic duo first met (fresh off of Slater's experience founding Third Eye Blind), the creative sparks began to fly, resulting in a passion-packed dose of musical fury seemingly destined to shoot Snake River Conspiracy into the collective psyche of rock fans from coast to coast. No, there's nothing on their album destined to make you check your musical references, and there's little in the group's attack that is geared to change the course of rock history. But as shown on such in-ye-face tunes as *Vulcan*, *Coke & Vaseline* and *She Said She Said*, SRC seem far more intent in honing their unique rock and roll attitude than in reinventing the musical wheel.

"Jason and I have a lot in common," Torres said. "We both grew up wild and I think a lot of that experience came

through when we worked together. I come from a place where there are a lot of rich people, and I learned to hate all the rich, boring people who had nothing else to do but waste their money and time. I couldn't wait to get out and sink my teeth into something interesting."

That "something interesting" proved to be Snake River Conspiracy, a band that quickly emerged as the ideal foil for the pent-up aggressions housed within both of its main participants. But laying down the tracks that comprise **Sonic Jihad** was only the first step for this hard-hitting unit. After rounding out their band's lineup, SRC hit the tour trail, attracting attention both through their explosive stage presentations, and for Torres' affinity for wearing skin-tight leather outfits while strutting her stuff under the spotlight.

"There's a lot of anger in what we do," she said. "But there's also a lot of other emotion that comes out through the music. I don't want people to react to me as some girl singer. That would make me really mad. I just want them to get off on what I do... the way I look... the way I act... and especially, the way I sing."

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The members of Taproot can laugh about it now. But it wasn't so funny for vocalist Stephen Richards, guitarist Michael DeWolf, bassist Philip Lipscomb and drummer Jarrod Montague when it appeared as if their promising career might be snuffed out even before it began. You see, this Michigan-based hard rock unit made the somewhat unwitting mistake of pissing off Limp Bizkit's all-powerful Fred Durst, and before they knew it, they were on

**"Fred Durst said that if he saw me, he'd get me."**

Clearly, despite the somewhat rocky path they've taken to their present status, this is one band determined to make the most of their new-found career opportunities.

"The stuff that has always hit me in our songs are the real cool melodies," Richards said. "That's what draws you in. We started writing songs based around the vibe the whole way through—something flowing and passionate. Plus, the lyrics I was writing were better suited to singing and not to a rap thing. I rap so fast that no one can

# TAPROOT

## HOLDING THEIR BIZKITS

BY ROB ANDREWS

understand the words, so I kind of toned it down and made the words easier to catch on to."

The musical attitudes that are reflected in Taproot's approach have come about during a trial-and-error filled three-year period, during which time the band released two indie albums, *Something More Than Nothing* and *Upon Us*. This industrious foursome would sell their CDs on their own, often being happy to move one or two copies a day. But rather quickly things began to grow at leaps and bounds for Taproot. Soon their live shows were packing clubs throughout the mid-west, and consequent sales for the self-made discs began to go through the roof. The ruckus this unit was creating started to reach some big ears within the rock world (including the aforementioned Mr. Durst) and before long a variety of major labels were beating down a path to the group's front door. Soon after signing, the band laid down the tracks for *Gift*, and even before that disc hit the streets they found themselves being invited to participate in this year's Ozzfest—at the invitation of no less than Ozzy's son Jack.

"We got to play a showcase just for Jack Osbourne when we were doing pre-production for the album," Richards said. "He had heard us and wanted to see us, so he came down and checked us out. He loved it. He was ranting and raving about us to his mom. He's really cool, and I think that show is what got us invited to Ozzfest. It's good to have friends in high places... sometimes."

Taproot: "The thing that always hits me in our songs are the cool melodies."

an apparent collision course with rock and roll anonymity.

"Here's the whole story," Richards said. "We sent one of our demo tapes to Fred, and he liked it. We started to talk back and forth, and pretty soon Fred was saying how he'd like to sign our band and produce our album. Well, some time passed and some other labels started to show interest in us. When Fred heard about that, he really got pissed off. For whatever reason, he started to get after us. I remember coming home one day and hearing a message from Fred on my answering machine. I was in shock hearing someone so pissed at me when all I was doing was looking after my band's best interest. On that message he said, 'Steve, Fred Durst. Hey man, you messed up. You don't ever bite the hand that feeds you in this business, bro.' To sum it

up, it was 'you messed up your career before it even started.' He flat out said that if he saw me at one of his shows he'd get me. He said if we 'sling' his name around, we'll be blackballed. Actually, it was kind of funny."

Despite the somewhat tenuous relationship they now possess with "star-maker" Fred, it seems as if the guys in Taproot have clearly landed on their rock and roll feet. Not only did they manage to attain a major label deal on their own, but with the release of their new album *Gift*, this hard-hitting quartet seem well on their way to making a big name for themselves among rock's top-tier groups. Blending metallic instrumental fury with staccato riffs, fast-paced raps and gut-pounding rhythms, on such songs as *Now and Again and Again*, Taproot has shown that they have a sound and style tailor-made for the late Y2K rock scene.

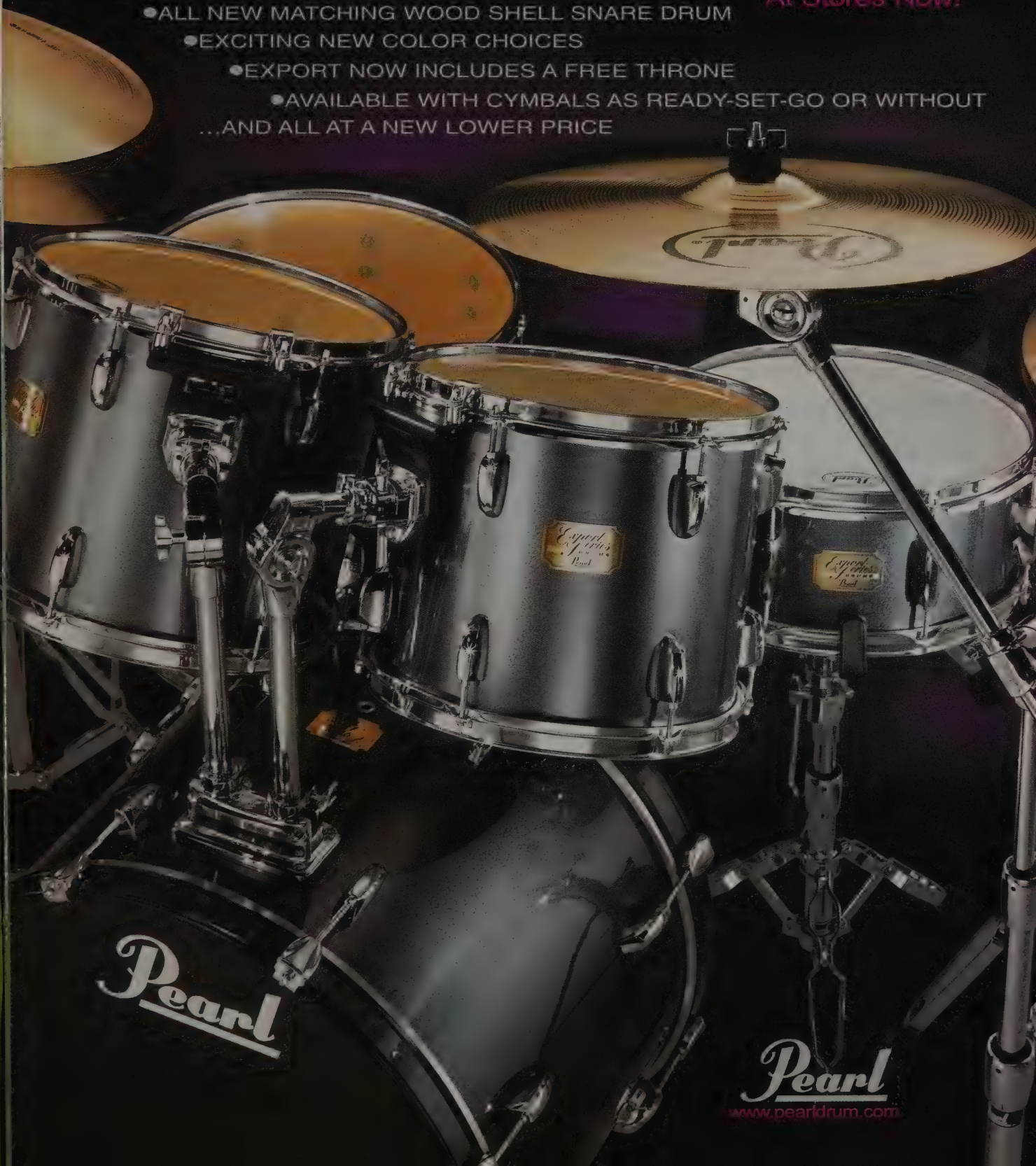


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# THE LATEST GOSSIP

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is as good as mine," a band confidant revealed. "There are things in the works, but no one is sure exactly where those things are going."

\* \* \* \* \*

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**DUST DIRT:** Sevendust's Lajon Witherspoon recently revealed his band's upcoming recording plans in an exclusive talk with *Hard Rock Happenings*. The singer said the Dust's next disc will be more expensive, and should be out by early next year. "I think it'll have more of an

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R&B feel to it," he said. "I've learned that you just can't go out there and bark every night, you've got to sing. There will be more melody on the next album as well. I'm not saying it won't be heavy, because it will. But it's also going to be a little bit different from anything we've already done."

\*\*\*\*\*

**KORN POPS:** These days a number of important questions seem to be circling around the members of Korn. After releasing a series of albums in rapid-fire order, and then touring the world virtually non-stop, some observers of the rock scene are predicting that these So Cal hard rock masters will take some time off to recharge their creative batteries. Sources close to the group, however, insist that the Kornsters are having the time of their lives and have little desire to take a break at this point in their amazingly successful careers. "They know things are really good for them at this time," our source said. "They might want to take full advantage of that."

\*\*\*\*\*

**REVIVAL:** Rumors continue to float through the rock underground indicating that the ever-unpredictable Marilyn Manson may once again turn to his long-time friend, Trent



Nine Inch Nails:  
Back on good  
terms with  
Manson.

Reznor, for production guidance on his next album. It's no secret that the pair had a major falling out following the success of Manson's disc, **Antichrist Superstar**. MM proceeded to record his follow-up effort,

**Mechanical Animals**, without Reznor's help—and the disc was nowhere near as commercially successful as its predecessor. So can the Mason/Reznor partnership again catch metal lightning in a bottle? We may all soon find out!

\*\*\*\*\*

**PILOT TALK:** How tough has life on the road been for Stone Temple Pilots' vocalist Scott Weiland? After all, temptation lurks around every corner, with opportunities to again fall off the proverbial wagon staring him square in the face at each and every stop along the band's lengthy tour trail. "It's not difficult at all," the ever-suave singer said. "If you want, there's temptation every day. I can walk down any street in any city and find temptation. There's a liquor store, or a place to buy drugs, or whatever. The choice has to be yours. And my choice is to now ignore those temptations

whether I'm at home or on tour."

\*\*\*\*\*

**ROACH MOTEL:** Few bands have made more of a sudden impact on hard rock society in Year 2000 than Papa Roach. But that band's effervescent lead singer, Coby Dick, wants to clear up at least one of the many rumors currently swirling around this hotter-than-hot band. "Our name has nothing to do with weed, that's not what we're about at all" he said. "Actually, it's a salute to the cockroach, who experts say will outlive anything. If there's a nuclear blast that destroys the world, the roach will probably be the only thing that survives. We're survivors too. So that's where the name comes from."

\*\*\*\*\*

**THUNDER ALERT:** Legendary hard rockers AC/DC are back on the American tour trail for the first time in nearly four years. For guitarist Angus Young and his boys, the return to the road has been both a wonderful and a difficult experience. "It's great to get back out there with your bandmates and play some rock and roll," Young said. "But at the same time, as you get a little older, it gets a little tougher to just pack up the bags and leave home. We all have responsibilities to take care of. But once we're on the bus, and in our rock and roll mode, those responsibilities all quickly become distant memories."

## PLUG INTO THE HARDCORE PLAYGROUND



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# GODSMACK

**M**ost of the time when a band sells more than two million copies of their debut album, you'll find their faces plastered on the cover of every magazine in sight, their songs will litter the airwaves and their names will be on virtually everyone's lips. Well, no one has ever accused the band known as Godsmack of doing anything in a particularly conventional manner. Clearly, this hard rocking unit comprised of vocalist Sully Erna, guitarist Tony Rombola, bassist Robbie Merrill and drummer Tommy Stewart have done things their own way at each and every step along their path to the very top of the rock pile. They haven't dominated the ever-popular media name game, nor have their tunes enjoyed incredible rotations on either rock radio or MTV. Yet somehow, some way this moody, emotive Boston-based band has undeniably emerged as one of the most potent and successful groups of their generation.

"You know, to be honest none of that stuff has had much of an impact on us," Erna said. "I know that sounds strange, but from the moment we released the album last year I kind of wanted to be left out of the information loop. I didn't want to see the daily sales reports or the radio station play lists. I just wanted to focus on what I had to do to make this band happen. I know what it took to make this music, and that wasn't fueled by some great desire to become rich, famous rock stars."

Despite Erna's well-intentioned efforts to avoid the spotlight of fame to the best of his abilities, that's become distinctly harder for this 31-year-old rocker to do as more and more fans have begun to show up at Godsmack's shows. While the vocalist admits that he was "really amazed" when thousands of Smack-lovin' fans first started flocking to the group's live performances (with many mouthing the words right along with Sully to the band's heavy, beat-driven songs), he's continually fought against the temptation to let this sudden wave of attention affect his artistic perspectives. You see, for Erna—and the other members of Godsmack—rock and roll is, was and will always be about music... and nothing else.

"I think any musician has at least a little fear about things having some kind of effect on your creativity," he said. "We've only had one solid record so far. That's not enough to really make you think that you've accomplished all

your goals. It's a great start. It's better than I ever thought it would be. But it's not the ultimate goal. The bands I always admired, groups like Zeppelin and Sabbath, managed to create great album after great album. They never let anything get in the way of their music. That's the way I'd like it to be for Godsmack."

Well, now Erna has the perfect opportunity to put his words into action. Over the last few months he and his boys have been sequestered in the recording studio laying down the songs that comprise Godsmack's all-important second album, **Awake**. Having spent the better part of a decade struggling to gain a foothold on the hard rock moun-

"We're believers in doing everything we can to avoid being one-hit wonders."

tain, the group members are well aware of how precarious a young band's hold can be on their first grasp of stardom. Undeterred by that fact, however, Godsmack believe that their still-growing fan base has only just begun to feel the full brunt of this unit's heavy-handed musical assault. The world may have rocked and rolled to such recent hits as *Voodoo* and *Keep Away*, but the Smack's new batch of musical magic may well be destined to cement their position as hard rock's next major force.

"We've always been confident in ourselves as musicians," Erna said. "So I don't think that'll change. But we also know that strange things can happen in the music business. You can be really successful with one album, and then be forgotten on the next one. We don't think that will happen to us, but we never totally put that thought out of our minds. It

motivates us. It keeps us focused on what we need to do. I know how much this success meant to me... meant to all of us. We want to keep it going."

It should be fascinating to see and hear how Godsmack's perspectives have changed this time around. After all, they spent a grand total of \$2,000 recording the original **Godsmack** CD. This time around, a conservative estimate would say that their recording budget will be at least 50 times that amount. How will an inflated budget, access to the best recording facilities, and knowledge that there are at least two million hungry fans out there just waiting to devour their latest musical offerings impact upon these still surprisingly down-to-earth New England natives? Even the ever-insightful Erna isn't exactly sure.

"I'm kind of interested to find out about that myself," he said with a somewhat sardonic grin. "I mean this is what we do. Making music is it for us. I know it sounds like a cliché to say it, but music has been my entire life. My father was a musician, and I've been making music one way or another since I was about three. So I don't think it's about where we make our music, or how much money we spend doing it. When the four of us get together, we make a certain kind of music, and that was true when we were playing in clubs six years ago, and it's still true when we're making music on the new album."

But, the question of whether Godsmack have come too far, too fast continues to haunt the band like the apparitions that fill their video for *Voodoo*. Just check the facts: In the space of 18 months, they've gone from local club attractions to international stars. They've sold over two million albums. They've co-headlined Ozzfest two times. They've won countless music industry awards both for their songs and their highly creative videos. It's all enough to make anyone's head spin. Yet somehow through it all, Erna insists he's maintained his musical equilibrium. But he knows better than anyone that the ultimate test is now at hand. How will the world respond to Godsmack's sophomore release? The answer will soon be upon us.

"It won't be long now," Erna said. "We're all very excited. You've got to remember that a lot of the stuff on the first album was originally recorded four years ago. A lot has happened to us since then. We've really grown as a band. We've been chomping for the chance to get back in the studio and make some new music. Well now we've had our chance."

BY JODI SUMMERS

# VOODOO THAT THEY DO





**SULLY ERNA**  
**HIT PARADER**



BY VINCENT CECOLINI

**T**hings have happened fast for Slipknot. Just a year ago, they were struggling for recognition. Today they're among new metal's biggest stars. But it's all happened for a reason—the kind of support from both fans and the music industry that most young groups can only dream about.

We remember the scene well; it was the harbinger of all the good things to come: it was the summer of '99, and with producer and I Am Records honcho Ross Robinson proudly looking on, the members of Slipknot headed out on stage in Holmdel, New Jersey and, like they did on every stop of last year's Ozzfest, they nearly stole the day. Crowding the tiny second stage, the Des Moines, Iowa nine-piece, dressed in matching red jump suits and trademark masks, overwhelmed the early arriving festival crowd with its everything-but-the-kitchen-sink brand of metal mayhem.

Robinson, who had signed the band earlier that year, beamed as percussionists Chris Fehn (also known as "3") and Shawn Crahan (also known as either "6" or "Clown") left their propane tanks and beer kegs and began jostling about the stage, moshing and roughhousing.

"I love that integrity," explained Robinson. "That's real, pure, absolutely uncompromised music." Roadrunner, which distributes Robinson's I Am imprint was pleasantly surprised when Slipknot's self-titled debut not only debuted at the top of Billboard's Heatseekers chart, but also had the distinction of selling over 40,000 records in its first week of release. Certified gold earlier this year, it recently sped past platinum sales status—with no apparent end in sight. The band's t-shirts are so popular that Blue Grape, the merchandizing subsidiary of Roadrunner, continues to have problems filling orders. The company, however, is not complaining. Thanks to Slipknot, 1999 was its most successful year and 2000 is shaping up to be even bigger.

More than a year after its debut release, Slipknot rules the Roadrunner roost. Commercial rock radio stations, after no longer being able to ignore the band's growing popularity, began airing tracks from the band's debut disc—most notably *Wait and Bleed* and *Spit it Out*—between tracks by Creed, Deftones, and Limp Bizkit. Although both songs have become surprise cross-over hits, the Knot has still been lumped in with the New Metal movement. The band may count a deejay (Sid Wilson, also known as "0") and keyboardist/sampler (Craig James, also known as "5") among its members, there are little, if any urban overtones in its music. Slipknot's sound is an ever-spewing centrifuge of Sepultura/Pantera-ish power metal, Morbid Angel-ish death metal, Neurosis-ish avant-garde hard rock and Mr. Bungle-inspired irreverence.

Formed in 1995, just outside of Des Moines, Iowa, a Middle American town that is just about as far as one can ever get from a musical hotbed, Slipknot underwent the usual growing pains and line-up changes before arriving at what the group now considers "a family unit"; the band is rounded out by drummer and founding member Joey Jordison ("1"), bassist Paul Gray ("2"), guitarists James Root ("4") and Mick Thompson ("7"), and vocalist Corey Taylor ("8"). Attracting the attention of a number of independent and major labels, the band signed with New Metal guru Ross Robinson's

# SLIPKNOT GEARING UP

"We're trying to show off all our different musical tastes."

"OUR MUSIC  
IS LIKE A  
PUZZLE THAT  
EVENTUALLY  
PIECES TOGETHER."



fledgling I Am Records in 1997 and entered the famed Indigo Ranch Studios to record their self-titled debut soon after.

"I always work off of spiritual, coincidental things," explains the producer. "So on a tip I flew out to Iowa that weekend to see Slipknot perform and was amazed."

Despite the success of their debut album, Jordison admits the band is not entirely happy with the results—a fact they hope to rectify on their second disc, which is now scheduled for a late-year release.

"Our first album does not properly represent what we do live," he says. "At the time, recording was still new to us and we were trying new techniques. It's good for what it is, but the album really comes together when you see us live. The first time most people listen to the record, they don't hear three drummers. It's only after people see us perform live and then listen to the record that they really hear what is really going on. It is a musical puzzle that eventually pieces together."

"Our live show is unlike anything that is going on out there," adds Crahan. Despite having nine members in the band, the nutty percussionist says Slipknot's members rely on "one another."

"We've maintained an excellent practice schedule for the past three years," he says. "Everybody's on time; Everybody is always there and we always practice as a unit. Without even one person, something is really, really missing." Still a band with nine

diverse personalities must experience the occasional conflict. Not so, contends Jordison. "We're all equally valuable," he says. "How many bands do you know with three drummers, two guitarists, a bassist, a deejay/sampler and a vocalist?"

"Everyone is so unique in this band. If someone is sick and does not show up to practice, it's hard for the rest of us to do anything. Me, Shawn and Paul are the core members of Slipknot; we formed the band. It was something that Shawn and I had always talked about. We love drums: it's primal and it is surreal. But don't call it tribal. We're not from a jungle, unless you consider Des Moines' fields of corn a jungle.

"We have three drummers, two of which stand up on mounted bass drums and kegs and propane tanks that make a lot of percussive noise. We like to layer it up; we like to hit those drums as hard as possible. We want to make the guitar riffs extra heavy and when you see three drummers pounding out the same beats it moves people.

"This band was an evolution; Four years of picking the right people, the right songs, the right way to play, the right thinking patterns, and the right mathematical equations that make our band what it is. It is a lot harder than most people think it is. When it came time to head out on the road, we wondered whether we could pull it off. But we're now able to do what we always wanted to every night for all of these kids who embrace our music.

"This band has so many different tastes and

we're trying to expose our fans to them. A lot of so-called dark metal kids come to our shows, but so do the Korn kids who have never heard blistering-fast, double bass drums, extreme dark metal. We're trying to open kids up to these types of metal. I ask these kids if they've ever heard of Death, Malevolent Creation or Cynic. I tell them that when they pick up records by these bands, it will blow their minds.

"Yes, we've worked our butts off and I think everyone in the band agrees that we deserve the success we've achieved, but we have been lucky. So we want to open people's minds up to a lot of different types of music on the next record. We're still learning. We're becoming better players and better songwriters. It is an evolution. We want to give our two cents back to music since it meant so much to us when we were growing up.

"I'm often pulled in a thousand different directions, but I remain focused on the music, which means the most to everyone in this band. No one is involved with drugs and no one abuses alcohol. We exorcise our demons in our music." The band's intent on avoiding the pitfalls of Rock Stardom are already legendary within their inner-circle, although some would argue that the members of Slipknot look like they MUST be on something stronger than good, clean air when they perform live.

"People ask us 'what kind of drugs are you on, because we want some,'" laughs Jordison. "We tell 'em, we don't do drugs and that's just our natural energy. After living in Des Moines for our entire lives, we have to let the beast out on stage. After being pent-up for so long, we have some things to work out." Although there is no end in sight on the band's current tour schedule, Slipknot has already begun work on its next album, which Jordison says will be heavier and more disjointed. Although Ross Robinson will once again be producing, the record will not be recorded at Indigo Ranch.

"We're on a touring warpath, but we can't wait to begin work on the next record in earnest," he says. "We barely touched upon the things we can do as a band. There will be more blast beats and more grinding riffs on the next album. We're also going to incorporate more drum & bass and jungle elements, along with the metal elements. We already have three or four songs and four or five structures for the next album, so it is going to be pretty cool.

"We're just taking the steps to make this band the best it can be. We're touring so extensively, the band is doing so well that we want to stay on the road and get the music out to as many people as possible; keep building our fanbase. So we have to come up with as many ideas as possible while on the road. We have two eight track recorders at the back of the bus. We have guitars, drum machines.

"Maybe we'll shun some people and maybe we'll acquire new fans. It's a natural progression; we're not going to repeat the first record, but I think that all of Slipknot's fans will embrace it. "No one in this band expected to be this successful this fast. And that's cool. We don't act like rock stars and sit on the tour bus, being hermits. We're down to earth people, who like to meet people, hear their opinions and see how we can change for the better. It's about waving the flag for the metal world and waving the flag for the new metal yet to come."

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BY JIM PARKER

In the rock and roll world, things can change at an amazing rate of speed. What's hot one day can be ice-cold the next. What's viewed as cutting-edge on a Monday, can be considered passe by week's end. Even our perception of the biggest stars of the rock form can evolve in seemingly the blink of an eye. Consider this: Just three years ago, Korn were viewed as the young "upstarts" of the hard rock world. Their radical blend of hip-hop and heavy metal elements first made many within the music world stop and take notice of what soon became the pervasive musical trend of the late '90s. Their albums such as **Korn**, **Life Is Peachy** and **Follow The Leader** sold millions, while at the same time the band's inventive utilization of up-to-the-minute technology helped transform vocalist Jonathan Davis, bassist Fieldy, drummer David Silveria and guitarists Brian "Head" Welch and James "Munky" Shaffer into true contemporary music entrepreneurs.

But now we're deep in the midst of Y2K. No longer are Korn perceived as fresh-faced newcomers upon the rock and roll scene. Today, with the multi-platinum success of their latest disc, **Issues**, and the on-going acclaim of their Family Values road shows (which bring together the leading lights of the hip-hop and metal world on a single stage), Korn have clearly evolved into the Patron Saints of the entire hard rock world. Korn disciple bands—ranging from superstar acts like Limp Bizkit to up-and-comers like Staind and Orgy—speak endlessly of the band's all-consuming passions, while many industry movers and shakers acknowledge that Korn's inventive methods of handling their business both on and off stage have served as a blueprint for new millennium music practices.

"We're successful mainly because we do what makes us happy," Munky explained. "Sure, we want to sell a lot of records and have a lot of people come to our shows, but for us happiness comes more from knowing that we're satisfied with the music we make. Everything kind of falls into place after that. But it is nice that so many other bands have recognized what we've done and respect us for it. That kind of respect is something we always wanted to achieve. When you have the support of the fans and your fellow musicians, you have a lot to be thankful for."

For their part the members of Korn have managed to take all the adulation from their friends, fans and family in stride. While they recently may have pulled back a bit from their high-profile public persona, limiting media access and controlling their interactions with fans, there's no mistaking the fact that

Korn:  
"Everyone  
here is always  
looking for a  
way to add  
their mark to  
the music."



as the heat of summer reaches its apex, Korn remain the single most dynamic, dramatic and successful force in the hard rock world. No, they may no longer be "upstarts," and there is the risk—thanks to the influx of countless new Korn-clone bands—that the sound they helped pioneer will soon become a hollow, bastardized synthesis of itself. But none-the-less, Korn's impact on contem-

porary music society continues to escalate at a seemingly exponential rate.

"I think the fact that everybody in this band is totally involved in everything we do is what keeps us strong," Fieldy said. "Everybody is always looking for a way of adding their own distinctive part to the music. We work so many different ways. Sometimes the four of us will go off and work on a melody, and then



# REDEFINING STARDOM



to bring rock and roll to a heightened state of artistic awareness. While the band members scoff at the notion that they're doing something "special," preferring to view their sundry activities as all part of a good day's work, there's no denying that their various successes have impacted the contemporary music world to an astounding degree. In fact, as some have argued, few bands in recent memory have managed to change the cultural and musical perspectives of the entire rock form to the degree that Korn has already done.

"Look at it this way," said a New York-based rock historian. "How many other groups have placed that kind of mark on their era? The only one that easily comes to mind is Nirvana, who altered everyone's perspectives to such an amazing extent in the early '90s. Before that, maybe you've got to go back to the Sex Pistols in the late '70s. But that gives you some idea of the kind of importance that Korn has had. Before them, bands may have played a mix of metal and hip-hop elements, but they made it accepted. And their whole approach to the industry has been so cool and in-control. They'll never be the 'exploited artist,' that's for sure. And if that alone was their legacy, it would be enough."

So what can be left for Korn to accomplish? After creating multi-platinum albums... after headlining sold-out tours... after forming their own record label... after the break-through status of Family Values, doesn't everything else begin to pale in comparison? Indeed, Korn has garnered an amazing list of accomplishments during their still relatively young career. Yet according to these ever-inspired So Cal rockers, there remains much left undone on their musical agenda. They will continue to play the rock and roll game by their own rules, challenging those who question their unconven-

**"WE'RE SUCCESSFUL  
BECAUSE WE DO WHAT  
MAKES US HAPPY."**

give it to Jon so that he can come up with the lyrics. Other times, we push him to write the lyrics first so that he doesn't feel the pressure of having to make his work fit into what we've already done. We really enjoy trying new things. That's what makes it work for us. As long as we can keep experimenting, keep doing what hasn't been done before, then I think we'll keep making

great music."

Doing what has never previously been done has remained Korn's calling card practically from the moment of this band's inception back in 1994. Perhaps they didn't initially set out to revolutionize the rock world, but their efforts—including Family Values, their own Elementree Records label and their various Korn web sites—have clearly served

tional practices at every step along the way. That, in essence, is Korn.

"We've always followed a very simple plan," Head said. "That's to play music that comes from your heart, and never believe what anyone else tells you about your music. There will always be people who are happy to tell you that your playing isn't any good, or that the way you approached a certain song was wrong. Well, it works for us, and that's all that really matters."



In light of what passes for "entertainment" in music circles these days, it's kind of hard to imagine that at one time Alice Cooper was rock and roll's unquestioned King Of Outrage. Back in the late '60s and early '70s, Cooper and his band of hard rockin' outlaws rolled out of the Midwest with an androgynous look and a metallic attack that took the contemporary music world by storm. Alice's

some of the last few things I've done," he said. "But I don't think that I've sacrificed very much in going to a heavier sound. But with **Brutal Planet** I've worked to create something unlike anything I've ever done before. It's a concept about the state the world is in at the start of a new millennium—all seen through the eyes of Alice. It's not a very pretty picture; in fact, some of it

metal-arms, Ozzy Osbourne, Cooper has lived through the ups and downs of the rock lifestyle and is all too willing to tell anyone who'll listen that, to no one's surprise, the "ups" are a hell of a lot better. Now with **Brutal Planet** moving nicely up the sales charts (and drawing the expected degree of mainstream media "heat"), Cooper feels that he has survived yet another

# Alice Cooper

## WORLD BEATER

BY ANDY SECHER

outlandish appearance disgusted some and amused others, but somehow most everyone immediately sensed that beneath the horrid make-up and tattered women's clothing lurked the heart of a commercial beast—a guy who had it all planned out from day one.

No, the golf-loving, game-show-playing Alice Cooper may never have possessed the "live and die for rock and roll" attitude of a Fred Durst or Jonathan Davis, but through his deft songwriting touch, his ever-more-imaginative showmanship and his skilled business acumen, Cooper emerged as a true rock icon. Such albums as **Billion Dollar Babies** and **Love It To Death** helped open the doors for everyone from Kiss to Motley Crue to Slipknot, and in the process launched Cooper on a dizzying roller coaster ride through the highs and lows of life.

Today, however, more than 30 years after he first hit the top of the charts with his immortal paean to teen angst, *Eighteen*, Cooper is alive and well. In fact, with the release of his latest album, his concept disc **Brutal Planet**, the always-inventive, continually creative Mr. Cooper has once again reinvented himself. No, he hasn't done away with his trademark sneer nor has he put aside his penchant for wearing black leather or outraging the masses. But what Cooper has done is take his music and image into the New Millennium, adding a rougher, tougher edge that, somewhat ironically, harkens back to the material that first launched his career so many years ago.

"This album may be a little heavier than

"This album doesn't paint a very pretty picture—it even surprised me."

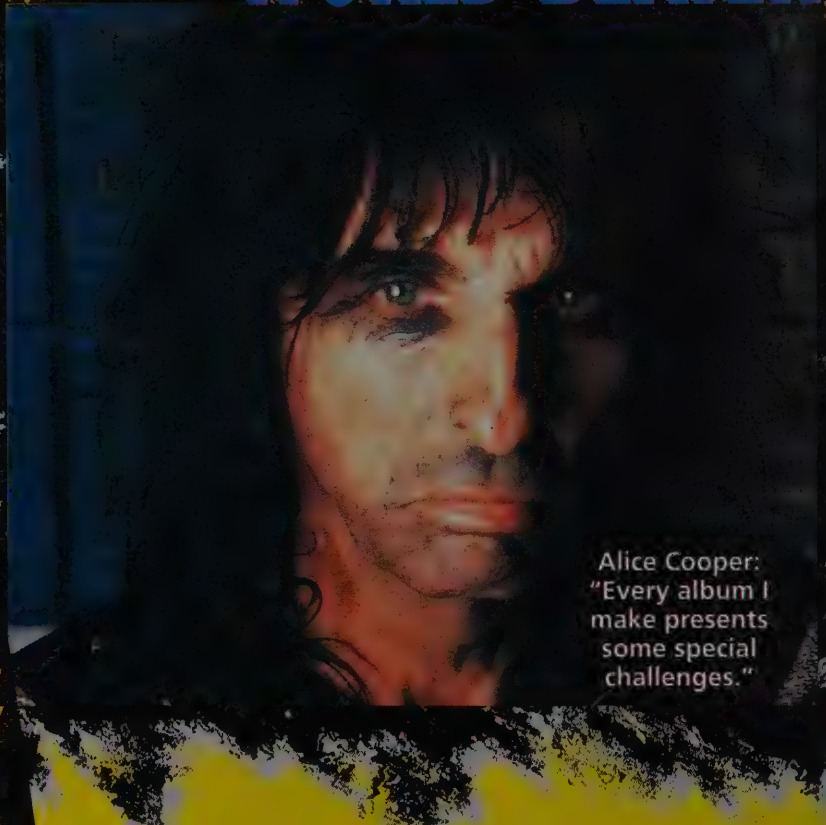
surprised even me. But it's honest and it's great rock and roll. That's all anyone can ask of me."

Throughout his long and often tempestuous sojourn up the metal mountain, Cooper has maintained a steadfast belief that a good song and a tight band remain the key to both success and longevity in the rock and roll world. Whether he was wallowing in the depths of depression due to drug and alcohol abuse during the early '80s, or returning to the top of the metal charts in the mid-'90s, Cooper's hard hitting, yet often instantly infectious music has remained his career's lifeline. Much like his British companion-in-

rock and roll mid-life crisis.

"Every album is a special challenge," he said. "You never can sit back and think, 'Hey, the last one sold a million copies, so this one should too.' Yeah, you have a certain fan base that'll probably buy everything you put out. But unless you're a band like Korn or Metallica, that fan base isn't going to make the album a hit all by themselves. It's almost like you've got to go out and reintroduce yourself to everybody every time out. Nobody really gives a crap about what you might have done before, they only want to know if the new music rocks."

Alice Cooper:  
"Every album I  
make presents  
some special  
challenges."







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**T**o say the least, it's been an interesting year for Sevendust. This Atlanta-based rap/metal machine released their highly anticipated second album, *Home*, in the summer of '99. Since then vocalist Lajon Witherspoon, guitarists Clint Lowery and John Connelly, bassist Vinnie Hornsby and drummer Morgan Rose have never unpacked their suitcases or even slowed down their tour bus long enough to fully catch their breath. One whirlwind world tour has backed up against the next, with the Dust doing everything in their considerable power to make sure everyone, everywhere has had the chance to both see the band live, and experience the power of their music. But now the Dust's 18 month-long touring cycle is complete, and after wowing crowds last summer as an integral part of the first annual Tattoo The Earth festival (which also featured Slipknot and Slayer), the members of Sevendust are focused primarily on taking a long rest and recharging their rock and roll batteries. Recently we sat down with Lajon to discover what's up in the ever-exciting universe of Sevendust.

# SEVENDUST

## MAKING BIG PLANS

BY ANDY SECHER

**Hit Parader:** Are there times when it seems like you never get off the road?

**Lajon Witherspoon:** Oh yeah, believe me it does feel that way. We've played way over 200 shows in the last year, and there really isn't anything close to what you could call "down time" with this band. I get maybe a day or two every now-and-then to come home and visit my baby and my lady, and then it's back to work. But I love it, and my family accepts it because they know that I'm working hard to create something tangible that I can give to them.

**HP:** How do you guys keep your energy going?

**LW:** We don't really think about it, we just do it. I think it also has a lot to do with the fact that we've had a lot of different touring opportunities, and they each bring their own kind of energy with them. I mean we've been out opening for Creed on a lot of shows, and a lot of the fun is just blowing away a lot of the people who come to see them. I don't know if their fans are really ready for us. Then we were out with Metallica, and that's a whole 'nother set of situations and experiences. That was the best! But on this tour we've also been out with Staind and Powerman 5000, and we also had the chance to play in front of 200,000 people at Woodstock. So as you can see, it really hasn't been the same-old, same-old.

**HP:** We know you just finished up touring with Slipknot and Coal Chamber as part of the Tattoo The Earth tour. How was that?

**LW:** Oh man, that was unbelievable. It was great to go from touring with Creed, which was a very good experience for us, to joining up again with our brothers in heaviness, Slipknot and Coal Chamber.

The whole vibe around the Tattoo tour was great. It was like this on-going summer picnic where everyone just wanted to hang out, have a great time and hear some cool music. There were no rock star attitudes around anywhere on that tour, and that made it so much fun.

**HP:** 18 months have passed since your second album, *Home*, was released. Are you satisfied by the response the disc received?

**"WE'VE MATURED A LOT AS A BAND AND AS PEOPLE OVER THE LAST FEW YEARS."**

**LW:** Yeah, I think we're all satisfied with that. It's gone gold, which means that we're two-for-two in terms of having our albums reach the gold sales level. It's actually sold more copies than our first album did, but I don't know if it created quite as much of a commotion. I think we need to get our record company to really start kicking in and making people know who we are. Maybe they'll pay for a stage show where I parachute in, and we have all these dancing girls up there with us. (Laughing). On second thought...maybe not.

**HP:** Have you started giving any thought to where the band wants to go on the next album?

**LW:** That's just about all we're thinking about these days. We've all matured a lot as people and a band over the last

couple of years, and we really want to have that reflected in the next album we do. Nobody's gonna rush us with this next album, that's for sure. You've got to remember that we were given something like three months to get *Home* completed, basically because we were trying to stay on someone else's schedule of the way things should happen. That's not gonna happen again. From now on, we dictate when, where and how an album is done. We want to really take our time and create something magical with this

one. If it takes six months, that's what it'll be. If it takes longer, everyone will just have to live with that.

**HP:** Do you see your music going in new directions?

**LW:** I think you might see more of a classic R & B influence emerge on the next batch of songs we do. I've learned that just going into the studio and barking isn't what it's about. You've got to sing—you've got to communicate. Look

at the Deftones. They learned that lesson on their new album, and I think it's brilliant. I want us to have more of a message, and a lot more melody, in what we do next. I think we all share that desire.

**HP:** Sevendust was on the cutting edge of the rap/metal revolution that occurred in the late '90s. Do you still want to lead that revolutionary charge?

**LW:** I think our primary concern has always been to create the best music we can. I know that sounds really basic and really simple. But it is the most important thing. That's the key lesson we've learned. Being different for the sake of being different isn't that important. But if you create great music, and the fans respond to it, then you've created something that everyone can be justifiably proud about.





**SEVENDUST  
HIT PARADER**



# METALLICA

## KEEPING BUSY

**L**et's face it, we all knew it was only a matter of time before the members of Metallica began to grow tired of the sedate lifestyle they had chosen to pursue in the wake of the New Millennium. Following their New Year's Eve show in Detroit some seven months ago, these legendary master blasters decided to kick back for a few months to recharge their severely depleted rock and roll batteries. And who could blame them? After all, who deserved a break from the rigors of the studio and the tour trail more than Lars Ulrich, James Hetfield, Jason Newsted and Kirk Hammett? Over the preceding four years they had released no less than four albums (**Load**, **Reload**, **Garage Inc.** and **S&M**) and toured the world half a dozen times. It indeed was time for a rest. But after sitting around their spacious homes twiddling their thumbs for a few months, the Metallimenes sensed it was time to get back to work. So they picked up their gear and joined none other than Korn for last summer's biggest tour outing. Recently, we caught up with Ulrich to get a little insight into Metallica's current perspectives on the rock and roll world.

**Hit Parader:** At this stage of your career, how difficult is it to try and live up to the incredible legacy that Metallica has created over the years?

**Lars Ulrich:** You know, it's not something that any of us live with from moment to moment. If someone brings up our previous accomplishments, then perhaps we think about it. But when we're on the road, or in the studio just working among ourselves, the "Metallica Legacy" never is even considered. We're not trying to compete with our previous tours, our previous albums or even with ourselves. All we're trying to do is make the best music we can. We have the confidence now to realize that if we like something, then our fans will probably enjoy it, too.

**HP:** It's no secret that much has changed in the music world in recent years. Has any of the newer music had any effect on Metallica?

**LU:** To be totally honest, no. We're all big fans of music, so we listen to whatever we can get our hands on. But I've got to say that the music that's come out over the last four or five years has had no more effect on us than the music that was popular in the '80s or the early '90s had on us. There have been so many trends since we've been around, and you kind of learn to enjoy them if you like the music, but dismiss them as any sort of influence on what you do. We may listen to it, but when it

comes to making our own music, we just ignore it all.

**HP:** How do you feel that Metallica has changed over the years?

**LU:** We're an older, wiser and hopefully less stubborn band right now, and that's reflected in a lot of the musical decisions we've made over the last few years. We've been open to trying different things, which explains albums like **Garage Inc.** and **S&M**. I think our goal at this time is to really seek out extremes rather than just to seek and destroy. So while whenever we play there are still those traditional Metallica moments, there's also perhaps an easier-going, more confident attitude that's present. We feel very comfortable with who we are at this point in our career, and that confidence is reflected in all of the recent decisions we've made.

**HP:** If you had to compare and contrast the Metallica of Y2K with the Metallica of say, 1986, what's the major difference?

**"WE'RE AN OLDER, WISER AND HOPEFULLY LESS STUBBORN BAND RIGHT NOW."**

**LU:** It's hard to describe because right now this band is something that just oozes confidence. We've never been more on top of what we're doing. We're also acting more like a true band than ever before. There have been times recently when the rough takes of what we were playing actually made it onto the finished version of the album. That would never have happened before—we wouldn't have allowed that to have happened before. But now, we just get together and play. If it sounds good we use it; if it doesn't we try it again. It's just a much looser vibe running through the band. There's also perhaps a far less technical feel to the music. Before, I think there were times when Kirk's guitar playing, and James' playing came across in a particular way. I'm not saying that's good or bad... but now it's just different. We're so comfortable with ourselves these days that we just enjoy everything we do—perhaps that's the biggest difference.

**HP:** When you hear so many young bands cite Metallica as a major influence, how does it make you feel?

BY CHRIS TAYLOR

**LU:** No matter how long you're in a band, that's still something that's both kind of wonderful and strange at the same time. I can remember how bands like Deep Purple affected me when I was a kid, so to think that we've had that kind of impact on another generation of kids is really great. But at the same time, it's really strange when somebody from one of the younger bands comes up and says that he listened to you when he was ten-years-old.

**HP:** How does it feel to get back on the road?

**LU:** It feels great. We've had some time off, and we're really ready for it. We all wanted to have a chance to enjoy our families, and that's been great. But it's time for us to get back to what we do. The trick for us is to maintain a happy balance in our lives between our families and our work. Obviously we have a lot more responsibility away from the band than we did years ago. So we approach each tour with that in mind. The idea for this tour

started to come together early in the year, at a time when we weren't even sure if we'd want to go on the road this summer. We've always had a tradition of including a collective tour of some kind in almost everything we've done. We've done those with Van Halen and AC/DC in the past, and I think it'll be a lot of fun to go out there with a band like Korn and just play some great music.

**HP:** At times over the last few years you've expressed some reticence about touring. How do you feel about it now?

**LU:** I meant what I said. It does get harder to tour all the time. I mentioned a lot of the reasons earlier. You have a family and responsibilities at home. You can't just head off like you did 15 years ago. That makes it more difficult, and at times that begins to wear on you. But right now I'm very excited about everything we're doing. Metallica is such an important part of our lives that when we're not together and making music, we feel like something is really missing.





**METALLICA**  
**HIT PARADER**



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STONER ROCK REVOLUTION



BY TOM LINDGREN

The members of Payable On Death—better known to their friends, fans and family simply as P.O.D.—sat quietly in the spacious conference room of their record label's New York headquarters. Dressed in well-worn jeans and hooded sweatshirts, these San Diego-based rockers seemed somewhat uncomfortable in the highly corporate environment which surrounded them. As an overly-attentive array of label staffers, publicists and promotion people scurried about them, hoping to take care of every whim emanating from their new top-selling rock and roll heroes, vocalist Sonny, guitarist Marcos, drummer Wuv and bassist Traa did their best to take it all in stride. Maybe they'd have been more at home back in the mean streets of their native San Diego, but this heavy-handed unit wasn't going to let a little extra Big Apple attention throw them for a loop.

As they sat waiting for the day's activities to unfold, the band members tried to busy themselves with mundane conversation and time-consuming activities. A tray of neatly stacked sandwiches from a near-by deli sat untouched, while a table covered with a variety of soft drinks and bottled water seemed to hold little interest for this fast-rising quartet. Clearly, food and drink appeared to be just about the last thing on the minds of these young rockers. All these guys seemingly wanted to do was get finished with the various non-musical responsibilities on their agenda (which at that moment included a series of media interviews) and get back to their primary task at hand—preparing for their Big Apple showcase gig that night.

"We don't really mind doing any of this stuff," Wuv said with a slight smile. "But we would rather just play our music. But we do want to communicate our message, and let everyone know that God is part of our lives and that there is a very uplifting, spiritual message in what we play. It may be very heavy, but that doesn't mean that we can't try to have a positive effect on everyone we come in contact with."

Indeed, it is the striking dichotomy presented by P.O.D.'s eminently heavy sound and highly spiritual message that has attracted a great deal of the attention that's recently come the band's way. As shown throughout their major label debut, **The Fundamental Elements of Southtown**, this is a band that can rock as hard and heavy as anyone currently inhabiting rock's upper realms. But even the most cursory examination of such songs as *Southtown*, *Set Your Eyes On Zion* and *Tribal* reveals a band steeped in a variety of influences and inspirations that few other contemporary acts can match. Being virtually equal parts reggae-flavored rhythm machine, street-

# P.O.D.



inspired hip-hop preachers and heavily metallic rock icons, it is clear that P.O.D. has quickly emerged as the quintessential New Millennium band. But rather than letting any of their diverse musical elements dull other aspects of their artistic presentations, each distinct style serves to both mirror and enhance the other. According to Sonny, that rather mystical musical magic is something the band never actually planned. Rather, it's something that "just happened."

"When the four of us get together, there's so much going on," the dreadlocked vocalist said. "There are so many different backgrounds and influences and we want to give each one of them the proper respect and place in our music. Together, they all come together

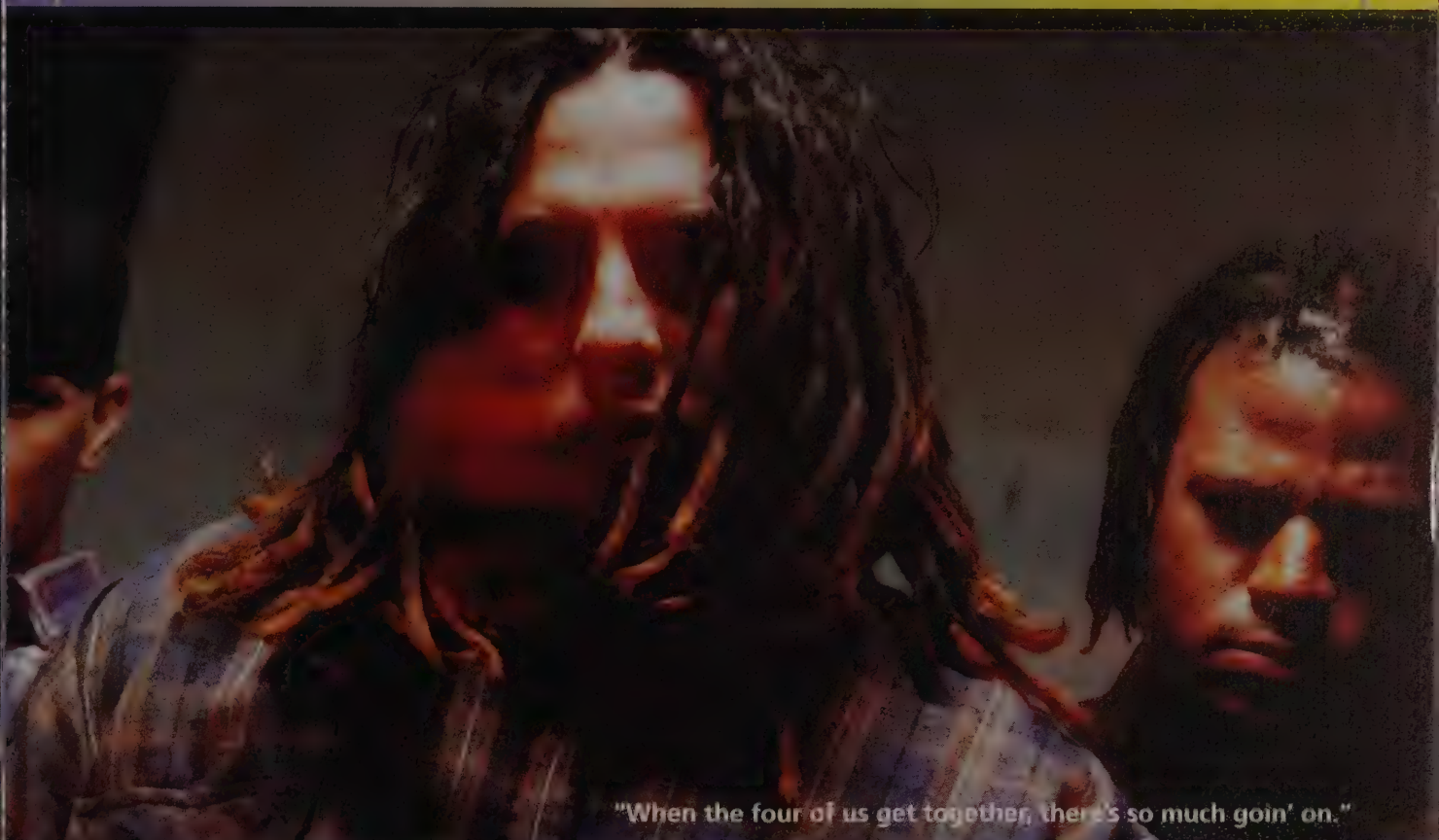
to create what you hear as P.O.D. It's music that reflects our love for our families and our spirituality. The fact that so many people seem to be able to relate to it has been a great blessing for us."

While their latest album has served to properly introduce P.O.D. to the rock masses, **The Fundamental Elements of Southtown** actually represents the culmination of the band's decade-long struggle for recognition. It was back in 1990 that Marcos and Wuv met at a friend's party, and after discovering that they shared similar musical tastes, the pair decided to get together and jam. Soon after, Wuv invited his cousin Sonny to join in on the fun, and within months the fledgling unit found themselves playing house parties throughout their So Cal



# FROM SOUTHTOWN TO YOUR TOWN

**"Our music reflects our love for our families and our spirituality."**



**"When the four of us get together, there's so much goin' on."**

neighborhood. By 1992, the group's fast-growing rep had begun to spread outside of the hood, and P.O.D. soon found themselves performing on bills with nationally-known acts like Green Day, Pennywise and Face To Face. But rather than following the traditional route of signing a deal with a record label and letting the company do all the "dirty work," the P.O.D. boys then decided to get a little down 'n dirty themselves.

"Yeah, we decided to make and distribute our own albums," Wuv said. "We weren't really looking to make a lot of money, or have to travel away from our families. We were more concerned with connecting with the fans and getting our word out to the people. We did our first three albums that way, and it was very

successful for us. We'd get a little help with the distribution from some small companies, but for the most part we did everything ourselves, and we learned a lot in the process."

By 1998, however, the members of P.O.D. realized that the time had finally arrived to take everything to the next level. They had gone just about as far as they could ever hope to go on their own, and it was time to use their accumulated knowledge, as well as their inherent talent, to carve out a bigger piece of the rock and roll pie. While they initially began work on **The Fundamental Elements of Southtown** with the idea of maintaining their staunchly independent stance, by the time the disc was nearing completion, a major label had

stepped in and offered the group a deal that was just too sweet to pass up. Does this quartet now regret the decision to cast aside their "freedom" for life under the corporate umbrella? With sales for their latest disc now fast approaching platinum, the answer to that question would seem to be quite evident.

"So far everything has been very cool," Sonny said. "We could have signed a big recording deal in the past, but we decided to do it our way. But our instincts told us the time was right. I think we did the right thing. This way a lot more people get to see us and hear us, and we have more time to just focus on playing our music and connecting with our fans. That's the best part about it."





# PAPA ROACH

# THE INFESTATION BEGINS

Coby Dick: "I like to listen to hard-core and some hip-hop stuff."

**W**ho can really figure out this wild and wacky thing we call rock and roll? Can anyone among us actually predict which bands are gonna make a big splash in the contemporary music waters, and conversely, which groups will quickly fade into oblivion? Case in point: Papa Roach. A year ago few outside of their immediate families had ever even heard of this California-based hard rock unit whose early recordings such as *Caca Bonita* and *Old Friends From Young Years* barely made a dent in the collective con-

BY ROB ANDREWS

sciousness of the rock masses. Yet with a move to a major label, and the release of their latest disc, *Infest*, the band comprised of vocalist Coby Dick, guitarist Jerry Horton, bassist Tobin Esperance and drummer Dave Buckner quickly emerged as an "overnight" sensation. Their album went platinum, thanks to such songs as their hit single *Last Resort*, and their tours have packed the fans in from coast-to-coast. Recently we sat down with the hyper-active Mr. Dick to get a

little insight into this rock and roll phenomenon known as Papa Roach.

**Hit Parader:** The obvious place to start is with the band's name. What's the *real* meaning behind Papa Roach?

**Coby Dick:** There are actually a couple of different meanings to it, and believe it or not, neither of them have anything to do with the weed thing. Weed's not what we're about. My grandfather's last name was Roach, so to everyone in the family, he was always Papa Roach. But that really wasn't the reason we called



the band what we did. The real reason behind the name is that we admire the cockroach— that thing is our emblem. They say that if there's ever a nuclear war that destroys the world, the cockroach might just be the only thing that survives. We admire that. Just like the roach we can survive anything— we're a tough, warrior-soldier band. We get out there and pour the work in. So Papa Roach is our way of saying that we can handle anything that comes our way.

**HP:** How would you describe Papa Roach's sound?

**CD:** It's a mix of a lot of things. I like to listen to hardcore bands and some hip-hop. I also have a real punk rock, "screw everything" side of me that comes out a lot in the songs. Our music explores the line between good and evil, and I tiptoe down that line myself. I have a side of me that's very responsible and knows right from wrong. But I have another side too.

**HP:** The band has gotten a lot of attention because of your personality. How do the other guys feel about that?

**CD:** Hey, we're all in this together. We're a family, a team. That's the attitude we have in this band. There are a lot of bands that walk around saying, "We just fired our guitar player." Well, with this band it ain't that way. In this band you get *booted out!* (laughs.) Yeah, I know that the way I do things has gotten us some attention, but that's okay. I am kind of flamboyant. I do some stupid things from time to time. It's all part of being in a rock and roll band.

**HP:** It seems as if you go out of your way to rile up fans who attend your shows. Why?

**CD:** I want the kids who come to our shows to really connect with us— to really get into Papa Roach's music. I remember how it was when Nirvana first came out, how all these fans who had bottled up a lot of their feelings and emotions finally had a way of letting it all out. I remember that because I was one of those fans. So this is my way of letting

this generation have the same kind of outlet. I'm not comparing what we do to Nirvana in any way, I'm just saying that the energy that passes between us and the fans is kind of similar. I want our music to bring out their emotions. I want them to be able to laugh, to cry, to get really pissed off if they want to.

**HP:** How surprised have you been by the success you've had?

**CD:** We've all been a little surprised, but

people as possible know who we are and what we do.

**HP:** People have said that *Infest* is a strange amalgam of up-beat music and down-beat lyrics. Is that true?

**CD:** That's kind of an interesting way of putting it, and I can see what they mean. But I think it's a little more than that. I like to think about songs like *Never Enough*, *Thrown Away* and *Last Resort* as kind of being songs about people dealing with



we've enjoyed every minute of it. You know, we've been around for about six years, and we've put out quite a few CDs before this one. But we sensed that things would be a little different with *Infest*. I mean when you're on Dreamworks Records you kind of expect some good things to happen. They have the power to get radio to play your music, and for MTV to put on your videos. They can't make the kids go out and buy the records, but they've done an amazing job of making sure as many

everyday struggles. They're written mostly in the first person because they're my story. I relate to them. I've *lived* them.

**HP:** You've been on the road for the last few months, how have things been going?

**CD:** They're going great. We're really a live band. That's what we've been doing since we got together— getting up on stage and making as many people react to us as loudly as they can. Just like the title of the album says, we're coming to *infest*.



It took the members of Pantera nearly four years to gather together the material that's featured in their latest disc, ***Reinventing The Steel***. In an age when bands like Korn and Limp Bizkit seem quite content to put out new product on an almost annual basis, such a lengthy hiatus between album releases might seem like a highly dangerous career decision. But not for Pantera. Mind you, it wasn't like these guys *wanted* to take so long between albums. It wasn't like they *planned* on taking so long. So then, why did it take these Texas Tornados so darn long? Well, there were many reasons involved with the delays in completing ***Steel***, and contrary to what a few misguided followers of the contemporary music scene might want to believe, being "lazy" sure as heck wasn't one of 'em.

You see, few bands in rock history have worked harder, played harder or rocked harder than vocalist Philip Anselmo, guitarist Dimebag Darrell, drummer Vinnie Paul and bassist Rex Brown. During their decade of greatness, this power-rocking quartet have done what few bands have done before—poured their hearts and souls into each and every scathing note they've ever played. And while they may have hit a few unexpected snags along the way, including Anselmo's mid-'90s drug problems and the recent death of Dime's and Vinnie's mother, most of the focus generated by these self-proclaimed Cowboys From Hell has remained squarely upon further perfecting the heavy metal sound that is uniquely theirs. So then, why *did* four years pass between the release of 1996's ***The Great Southern Trend Kill*** and ***Reinventing The Steel***?

"Man, the time just flew by, that's why," Vinnie said. "It wasn't like we were kickin' back counting our money. We were out there workin' our asses off. When the last album came out, we toured the world for the next 18 months straight. That's when we did take a little rest. But during that period Dime and I spent most of our time pouring through live tapes so that our album, ***101 Proof***, could come out. That took more effort than we thought it would. Then we felt like we wanted to go back on the road to support that album. Then when we finished up with all that in the middle of 1998, that's when we thought we'd really get serious about making some new music.

"A few months later, just when we were gettin' into it, the offer came for us to go on the road with Black Sabbath. We weren't gonna pass on that, so we went out with them throughout North America and even parts of Europe. When we got back



Vinnie Paul:  
"Man, the time  
between albums  
just flew by."

from that and took a brief rest, we started getting into the album again, and that's when my mom got sick. Obviously, that took away a lot of time and focus. So it really wasn't until last summer that we really got everything lined up the right way. That's when we started really cranking on this album, and by October it was done. Then it was just takin' care of some business and waiting for it to come out. That's how four years can go by in a hurry."

One thing is for certain, however. While they may have taken their own sweet time releasing their latest sonic offering on their ever-anxious public,

the Pantera boys have certainly made up for it ever since their disc hit the streets. Emerging in the Top 5 of the charts at virtually the moment it was released in March, ***Reinventing The Steel*** attained gold certification by May, and now seems well on its way to platinum—where it will join such previous illustrious Pantera discs as ***Vulgar Display of Power*** and ***Far Beyond Driven*** in million-sales notoriety. While some within the music world were a bit disappointed by the new album's quick descent down the charts following its auspicious entry (certainly not an unusual happenstance for a heavy metal band), others noted that the

PANTERA



album continued to move an impressive 25,000 copies a week even three months after its initial release! Certainly the members of the band were far from put-off by the commercial and critical reaction *Steel* was subjected to.

"A lot of the fans I've spoken to have said this is their favorite Pantera album ever," Vinnie said. "They have no idea how much that means to us. This is the first one of our albums that Dime and I produced by

ourselves, so knowing that the fans like the way it sounds is really important. The fact that we took our time with this album means that it should be filled with great music. But we also wanted to make sure that these songs were stage-ready. We wanted them to jump out at you both on the disc and when we played them live."

In recent days, delivering their latest batch of heavy metallic music to the masses has certainly been the top priority on Pantera's agenda. As the

top-billed attraction on last summer's Ozzfest (other, of course, than the Ozz himself), and now as the headliners of their own arena tour, the Pantera gang have once again happily forsaken their comfortable Dallas-area homes for a life filled with suitcases and tour busses. But knowing Pantera as well as we all do, we're well aware that they wouldn't have it any other way. Their steadfast dedication to the metal cause, and their unique ability to deliver the musical goods with both power and passion, have made them one of the most respected and successful bands of their era. Sure, there may now be bands younger, hungrier and no-doubt hipper than this fearsome foursome. But when it comes to laying the pedal to the metal, no one else can do it with the style, the passion or the out-and-out power of Pantera.

"I think one of the best things about us is that we know what we are, and what we aren't," Vinnie said. "When a fan buys our album or comes to see us play, they know what

**Dimebag:**  
One of the most  
overwhelming  
guitarists in rock  
history.

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**"IT WASN'T LIKE WE  
WERE KICKIN' BACK  
COUNTING OUR MONEY—  
WE WERE WORKING!"**

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they're getting, and that's a band that gives all they can every time they can. I hope that is what the fans respond to as much as anything else. There's nothing fake, nothing artificial about us. We're not trying to jump on the latest musical trend, or change the way we dress so that we can become magazine cover boys. We are what we are—we're Pantera."

**ROAD WARRIORS**



**B**alance. It's a word that seems to perfectly describe the not-so-delicate relationships that characterize so much of Limp Bizkit's appeal. First, there's the balance between the hard-rockin' rhythms and the hip-hoppin' melodies that fill the group's high-energy sound. Then there's the balance between the on-stage charisma supplied by vocalist Fred Durst and guitarist Wes Borland, and the more-down-to-earth stylings provided by bassist Sam Rivers, drummer John Otto and mix-master D.J. Lethal. And finally, there's the balance provided by the love that this Florida-based unit seeks, and the love that's provided by their legions of fans around the globe.

It is that special balance that has now propelled this explosive quintet to three consecutive multi-platinum albums. With the chart-topping acclaim currently being enjoyed by their latest offering, **Chocolate Starfish and the Hotdog Flavored Water** (which joins its illustrious predecessors, **Three Dollar Bill, Y'all** and **Significant Other** in the Bizkit's million-selling catalog), it seems that nothing known to mortal man can stop this ever-unpredictable, ever-challenging and apparently ever-successful band from continually expanding the bounds of the contemporary music form. In all honesty, they may not have initially set out to forever change the face of the rock and roll scene, but during their now-historic five-year career, no one can deny that's exactly what the LB brigade has accomplished.

"I think our first goal was just to get some sort of recognition from all the people who always put us down," Durst said. "That was a real big thing for us. Once we started to have some success—and those same people who used to give us a hard time started to buddy up to us—maybe our focus changed a bit. By the time our second album came out, our goal was to give our fans the best damn record we could make. Now, maybe it's changed again. This time we really wanted to push ourselves and see how far we could go while still keeping it all real."

Pushing the limits of the music world in every imaginable way, shape and manner certainly seems to have been Limp Bizkit's primary objective in recent months. In addition to the incendiary contents featured within their exciting new disc, the band spent much of '02 ruffling as many feathers as possible within the rock universe. They did so primarily by launching their "free" Napster-sponsored *Back To Basics* tour, which saw the band performing in front of huge, highly appreciative audiences in such cities as Detroit, New York and Boston. In the midst of that tour, Mr. Durst decided to get himself

embroiled in a highly publicized war of words with Scott Stapp, lead singer for Creed—a band that appeared on a number of the same bills as the Bizkit boys during their pre-*Basics* summer festival run. After referring to Stapp as "an egomaniac" in front of one sold-out crowd, the Creed leader responded by labelling Durst as "immature" and "manipulative."

"That's all just Fred being Fred," said a band confidant. "When he believes something, he says it. I know there was some friction between Limp Bizkit and Creed at a single show. It all kind of escalated from there. But in truth,

# LIMP THE Bizkit Real Deal

BY SID ANDERSON

**"Every album presents a special opportunity to really push the barriers."**

it's all been blown out of proportion. It's not a big deal, but the media keeps asking Fred about it, and when they do, he'll usually respond, 'That's just the way he is.'"

More industry-generated comments—both positive and negative—have come the Bizkit boys' way in regard to their overt support of Napster, the on-line site on which fans can download the music of their favorite artists...for free. It was with Napster's support that LB launched their controversial *Back To Basics* road show last July, with near-record numbers of fans turning out for the free festivities in each and every city in which the tour appeared. But, as one might expect, the band's alignment with Napster has made more than a few music industry heavy-weights more than a bit uneasy.

While over the last few months, a number of high-visibility acts have expressed their support of Napster—believing the site is pioneering the future of rock and roll as well as serving as a strong and important link between bands and the fans—other groups, most notably Metallica, have come out swinging against Napster's give-it-away practices. These rockers believe the site deprives recording artists of proper revenues for their work by allowing the downloading of copyrighted songs without compensation. But such debate and industry-wide battles seem to have little direct impact on the Bizkit brigade. When you get right down to it, all they really want to do is get on stage and play their music when ever, where ever and with whom ever, they can.

"It isn't about the money, it's about the music," Durst said. "And we're not saying that because we've had some success over the last few years. We believed it when we were in clubs, and we still believe it now. It's about getting up there and connecting with the fans. We've let fans come on stage with us on this last tour, and they've even participated in singing a song or two—as long as they knew the words."

Whether or not one chooses to support Napster, or whether or not one gives a hoot about Fred's war of words with Creed, no one can deny the impact that every one of Limp Bizkit's deeds now have upon the entire contemporary music world. As soon as an album like

**Chocolate Starfish** emerges, it is virtually guaranteed a Number One chart debut. Each of the band's concert dates are now more than "mere" live shows—they are media-fueled events almost certainly destined to generate front-page headlines and top-of-the-hour news blasts. But somehow, all

this extra attention has done little to divert the focus of Limp from maintaining their unique "balance." Despite the swirl of controversy, comment and hysteria that now seems to continually envelope them, they remain true rock and roll spirts—a band dedicated solely to the perfection of their craft and the enjoyment of their fans.

"We're true to ourselves, and true to what we believe," Durst explained. "It's really that simple. We're not putting on any sort of act, and the fans know it. They know when we dish up our hip-hop, it comes from our heart. They know that when we rock out, that's a true expression of how we feel. As long as we keep doing that, everything else just falls in line behind it."



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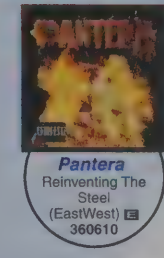
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Revolutionaries  
(Flip/Epic) 313395

**Tesla—Time's Makin'**  
Changes: The Best Of  
(Geffen) 225367

**Crystal Method—Vegas**  
(Outpost Recordings) 225086

**Alice Cooper—**  
A Fistful Of Alice  
(Guardian) 224709

**Filter—Title Of Record**  
(Reprise) 310243

**Santana—Supernatural**  
(Arista) 287854

**Scorpions—Love At First**  
Sting (Remastered)  
(Mercury) 219949

**Pantera—Official Live**  
(EastWest) 219287

**Scorpions—Deadly Sting**  
(Mercury) 215970

**The Very Best Of**  
Rainbow (Polydor/  
Chronicles) 215913

**Blink 182—Dude Ranch**  
(Cargo Music/MCA) 213959

**Sugar Ray—Floored**  
(Lava/Atlantic) 212852

**Megadeth—**  
Cryptic Writings  
(Capitol) 212845

**Boston—Greatest Hits**  
(Epic) 212464

**Joe Satriani, Eric**  
Johnson, Steve Vai—  
G3 Live In Concert  
(Epic) 212373

**Cinderella—**  
Once Upon A...  
(Mercury) 210740

**Rush—Retrospective 1**  
(1974-1980)  
(Mercury) 194472

**The Who—My**  
Generation: The Very  
Best (MCA) 174169



**Static-X**  
Wisconsin Death Trip  
(Warner Bros.) 322800

**Rush—2112**  
(Remastered)  
(Mercury) 194431

**Poison—Greatest Hits**  
(Capitol) 175323

**Sublime**  
(Gasoline Alley/MCA) 168658

**Steve Vai—Fire Garden**  
(Epic) 166876

**Alice In Chains—**  
Unplugged  
(Columbia) 157008

**Rage Against The**  
Machine—Evil Empire  
(Epic) 156695

**Warrant—**  
The Best Of Warrant  
(Legacy) 153411

**Quiet Riot—Greatest**  
Hits (Pasha) 150656

**Adam Sandler—**  
What The Hell Happened  
To Me  
(Warner Bros.) 147512

**Ozzy Osbourne—**  
Blizzard Of Ozz  
(Remastered)  
(Epic) 136424

**The Best Of Motörhead**  
(Roadrunner) 135715

**311**  
(Capricorn) 135335

**The Presidents Of**  
The U.S.A.  
(Columbia) 134239

**Matchbox 20—Yourself**  
Or Someone Like You  
(Lava/Atlantic) 168161

**Filter—Short Bus**  
(Reprise) 125997

**The Best Of Lita Ford**  
(RCA) 125054

**Best Of Slaughter**  
(Chrysalis) 122325

**AC/DC—Back In Black**  
(Remastered)  
(EastWest) 120337

**Black Sabbath—**  
Sabotage  
(Warner Bros.) 118380

**Nirvana—MTV**  
Unplugged In New York  
(DGC) 111476

**Aerosmith—Big Ones**  
(Geffen) 111468

**Bon Jovi—Cross Road**  
(Greatest Hits)  
(Mercury) 110395

**Korn (Immortal/Epic)** 108704

**Slayer—Hell Awaits**  
(Metal Blade) 107318

**"Judgment Night"**  
(Immortal Epic) 466474

**Mother Love Bone—**  
Stardog Champion  
(Mercury) 447755

**Nine Days—**  
The Maddening Crowd  
(550 Music/Epic) 395707

**Da Brat—Unrestricted**  
(Columbia) 392779

**Goldfinger—Stomping**  
Ground (Enhanced CD)  
(Mojo/Universal) 392589

**Big Punisher—Yeeeah**  
Baby (Loud/Columbia) 392274

**Testament—Practice**  
What You Preach  
(Atlantic/ Megaforce) 386102

**Overkill—Covokill**  
(CMC International) 324111



**Staind**  
Dysfunction  
(Flip/Elektra) 277384



**Great White**  
Latest & Greatest  
(Portrait) 396861

**Best Of Grim Reaper**  
(RCA) 313429

**Mercyful Fate—9**  
(Metal Blade) 285726

**Manowar—**  
Hell On Stage Live  
(Remastered)  
(Metal Blade) 280586

**W.A.S.P.—Hellbore**  
(CMC International) 280552

**Gwar—**  
We Kill Everything  
(Metal Blade) 274175

**Bruce Dickinson—**  
The Chemical Wedding  
(CMC International) 259515

**Yngwie Malmsteen—**  
Facing The Animal  
(Mercury) 249698

**Ultraspank**  
(Epic) 239541

**Izzy Stradlin—**  
117 Degrees  
(Geffen) 239152

**Stuck Mojo—**  
Rising  
(Century Media) 238394

**Chumbawamba—**  
Tubthumper  
(Universal) 227553

**(hed) P.E.**  
(Jive) 220301

**Busta Rhymes—**  
Anarchy  
(Elektra) 190181

**Sick Of It All—**  
Built To Last  
(EastWest) 182626

**Stabbing Westward—**  
Wither Blister Burn + Peel  
(Columbia) 148858

**Nativity In Black: A**  
Tribute To Black  
Sabbath—White Zombie,  
Biohazard, Sepultura,  
more. (Concrete/  
Columbia) 111435

**The Mighty Mighty**  
Bosstones—  
Question The Answer  
(Mercury) 111328

**Whitesnake—**  
20th Century Masters  
(Remastered)  
(Geffen) 190314

**Blink 182—Enema Of**  
The State (MCA) 262921  
Lit—Place In The Sun  
(RCA) 273920

## Kiss

**Kiss—Smashes, Thrashes**  
And Hits (Mercury) 423731

**Kiss—Psycho-Circus**  
(Enhanced CD)  
(Mercury) 257410



**Kiss**  
Greatest Kiss  
(Mercury) 188110

**Kiss—Carnival Of Souls**  
(Mercury) 227108

**Kiss—Unmasked**  
(Remastered)  
(Mercury) 226340

**Kiss—Music From The**  
Elder (Remastered)  
(Mercury) 226332

**Kiss—Creatures Of The**  
Night (Remastered)  
(Mercury) 226324

**Kiss—Dynasty**  
(Remastered)  
(Mercury) 226316

**Kiss—Double Platinum**  
(Remastered)  
(Mercury) 223545

**Kiss (Remastered)**  
(Mercury) 215939

**Kiss—Alive II**  
(Remastered)  
(Mercury) 218180

**Kiss—Love Gun**  
(Remastered)  
(Mercury) 218172

**Kiss—Rock And Roll**  
Over (Remastered)  
(Mercury) 218164

**Kiss—Destroyer**  
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**Kiss—Alive!**  
(Remastered)  
(Mercury) 215962

**Kiss—Dressed To Kill**  
(Remastered)  
(Mercury) 215954

**Kiss—Hotter Than Hell**  
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**Kiss—You Wanted The**  
Best, You Got The Best!!  
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**FRED DURST**  
**HIT PARADER**



BY WARREN HOWARD

If you ask Limp Bizkit's Fred Durst why he works as hard as he does, the charismatic vocalist probably won't come right out and give you an answer. Rather, this 30-year-old North Carolina-born music biz mogul will most likely just offer up a beguiling smile. It's a look of contentment and of happiness all rolled into one, an almost cat-that-ate-the-canary smirk that informs anyone within range that ol' Fred knows he's livin' large and is totally in charge. Indeed, Durst's heavy work schedule (which includes not only fronting the multi-platinum LB brigade, but also producing a variety of upcoming acts, directing a series of award-winning rock videos, serving as a vice president at prestigious Interscope Records and putting together a budding film-making career) is what this ever-ambitious, ever-clever renaissance man has been dreaming about ever since he first got involved in the music industry... almost by accident.

"I guess my real focus in music began when I moved to Jacksonville about eight years ago," Durst said. "Before that, I had been making money mostly as a tattoo artist. I had been living in San Francisco, and I was married. But I found out that my wife had cheated on me. I got into a fight with the guy and I ended up going to jail over it. I spent a lot of time thinking when I was in jail. So when I got out I moved to Jacksonville, and I decided to try and put together a

band that mixed together all of the styles of music that I liked. I've been rapping since 1982, and I've been a punk rocker since 1983, so all this came real naturally to me. I was just that kid who liked everything except for country music."

Durst's diverse tastes in music have certainly served him well. Since forming Limp Bizkit in 1994, and landing the band a major label deal (thanks to a great extent through a chance meeting with the members of Korn, who had contacted Fred about some tattoo work), Durst and his

mates— guitarist Wes Borland, bassist Sam Rivers, drummer John Otto and mix-master DJ Lethal— have sold over eight million albums and sold out major arenas around the globe. During that time they've also helped restructure the very make-up of the contemporary music scene, while managing to spawn three consecutive Number One discs, including their latest, the strangely titled **Chocolate Starfish and the Hotdog Flavored Water**. In fact, even to the band member's surprise, their latest offering has quickly exceeded its two platinum-covered predecessors— **Three Dollar Bill, Y'all** and **Significant Other**— in terms of its breadth, scope and its cultural impact. Such knowledge brings another somewhat mischievous grin to Durst's face.

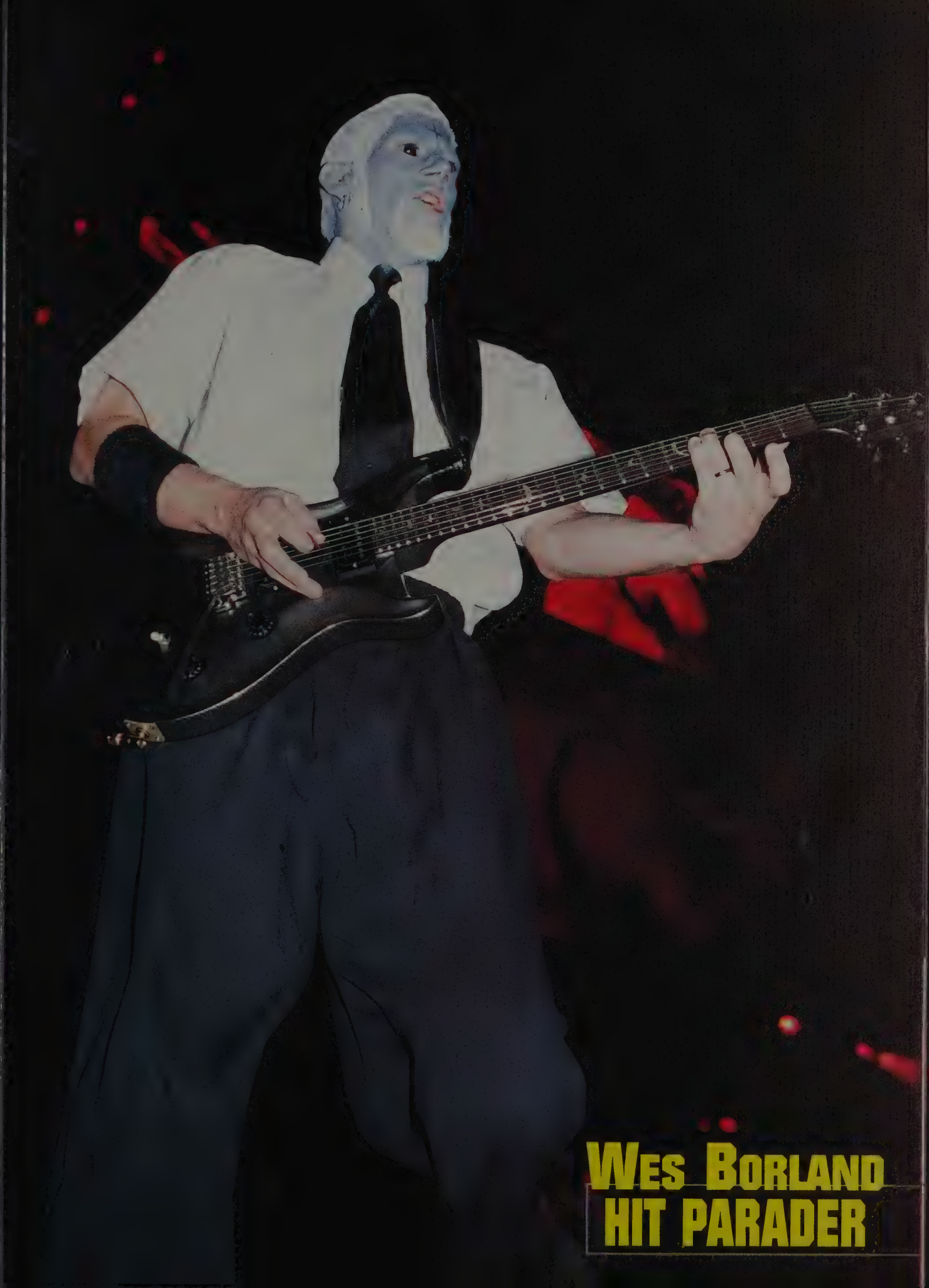
"Every album is such a special opportunity to say what we want and to really push the barriers," he said. "That's what I really want to do. I guess I could just sling out lyrics. In fact, I can do that real well. But I always want what I sing about to make sense and not just be about peaches and beer cans and trees and rims and things like that. I still have a lot of hip-hop in me, but I want to get that across in a way where a lot of people who don't really get hip-hop, but like it, get what we do. I think

# LIMP Bizkit

## In The Spotlight







**WES BORLAND**  
**HIT PARADER**





Fred & Wes:  
"We want people of this  
generation to get what  
we're doing."

**FRED DURST**  
**HIT PARADER**



one of the reasons that so many people have related to us is that I try to say everything in a way where all of the people in this generation, and all the kids, can get it."

Getting "it" has helped turn Limp Bizkit—and Durst, in particular—into a true Y2K cottage industry. For an ever-increasing number of fans, buying one of the group's CDs, going to one of their

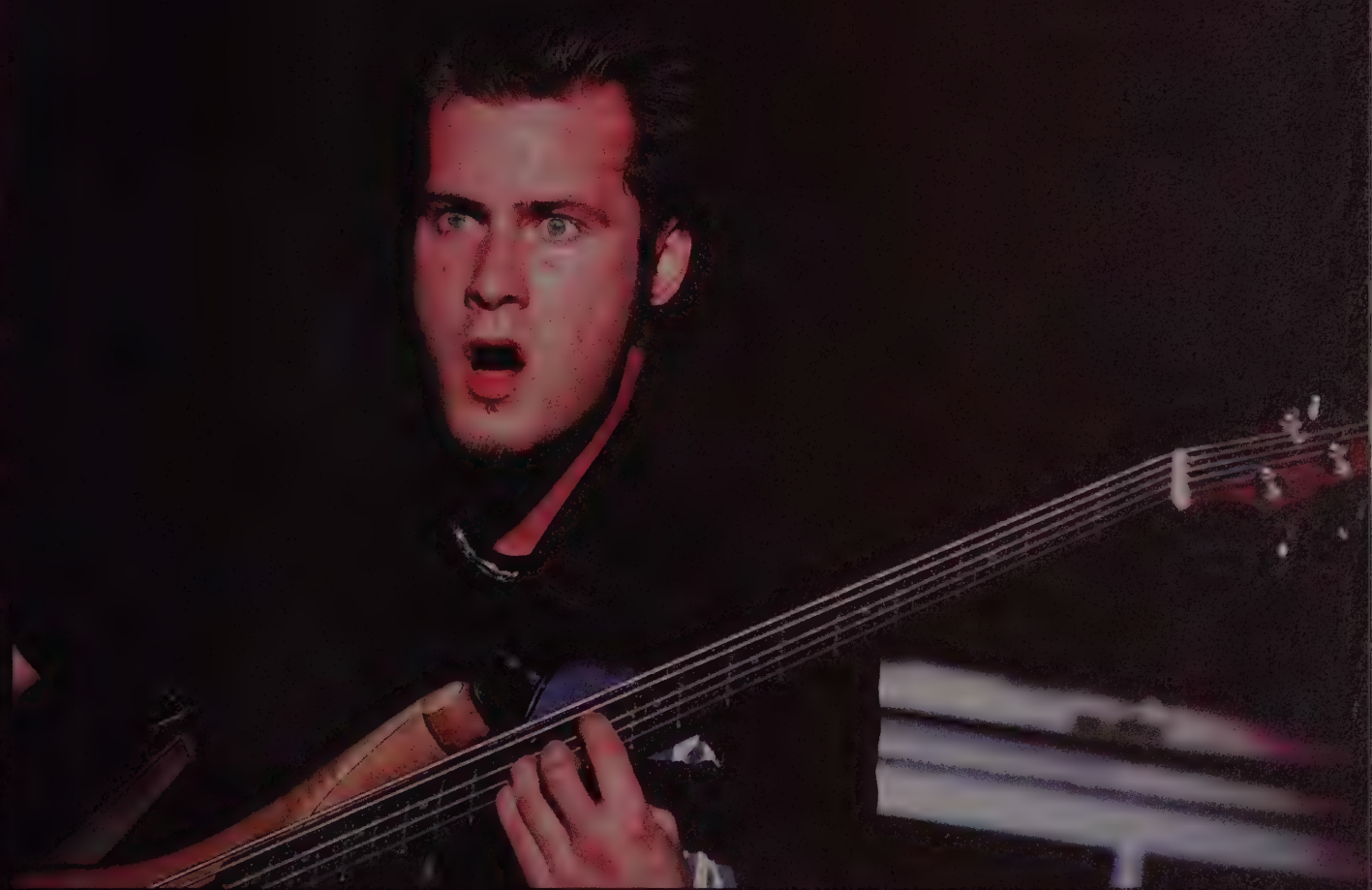
and summarily stomped upon.

"We've always been the band that's been on the outside looking in," Durst said. "When we first started out, the club owners only wanted metal bands. They didn't think our kind of music would draw a crowd. But our attitude was always 'Whether you like what I'm doing or not, I'm gonna keep playing my music, keep doing what I'm doing until

a series of high-profile LB performances that have served to not only introduce millions to the band's latest collection of tunes, but also to showcase the group's outrageous new stage show. According to Durst, it seems like we're in the midst of yet another hyper-active time in the lives of the non-stop Bizkit boys. And with any luck, we all just might see them staying on the tour trail right up through

**"This band is always so full of energy— it's always exciting."**

**Sam Rivers:**  
An on-stage wildman.



concerts or wearing one of their T-shirts has become something more than merely an expression of their musical preferences. It's become a symbol for rock's new generation—a generation, unlike most others, that appears more than willing to accept a wide variety of seemingly divergent sounds, styles and attitudes pervading their listening space. While it was once believed—and practically accepted as rock and roll gospel—that hard rock fans wouldn't listen to urban music, or reggae, or jazz, thanks to Limp Bizkit's pioneering work, suddenly it seems as if all the walls that previously dictated the accepted bounds of the rock frontier have been broken down

the day I'm gone." Now, of course, all those club guys, and all the guys who used to be in those metal bands, they all want to show us how much they love us. Now they're all telling us how they always knew we'd make it big. Well, my feeling is that I don't owe them anything. You've done nothing for me. I owe it to the fans who've been behind us, and that's it."

It certainly seems as if the Bizkit Brigade's loud, loyal fan base has much to be thankful for these days. In addition to helping make **Chocolate Starfish and the Hotdog Flavored Water** one of the fastest-selling albums in recent memory, they've recently been treated to

the end of the year, at which time these guys just might start thinking about their *next* album. That is, of course, if Mr. Durst can squeeze it in between all of his other projects.

"The people I've admired most in life have always tried to do a lot of different things," he said. "And the best part is that they managed to do a lot of 'em real well. That's my goal too. I love this band, and I always will, but there are so many other things that I want to try in my life. I think it's part of my nature to always do different things and kind of go against the mainstream. But as long as the opportunities come my way, I'm gonna make the most of 'em."



# THE KINGPIN







# HIT PARADER

PHOTO: FRANK WHITE



BY WINSTON CUMMINGS

Anyone who has followed the heavy metal form over the last 25 years certainly knows the name Rob Halford. For nearly 15 of those years, this native of Birmingham, England, was the frontman for the loud and proud Judas Priest rock and roll machine. During that time the Priest Beast soared to the very pinnacle of international fame, with Halford's high-pitched wails and full-bodied bellows igniting the group's charge up the sales charts—where they proceeded to sell over 25 million albums world-wide. They created platinum album after platinum album, setting the tone in both sound and look for a generation of headbanging heroes. But then, for still-somewhat-mysterious reasons, things went sour within the Priest framework, and following a messy break-up with his bandmates, Halford went on to form two '90s solo projects—Fight and Two—both of which explored different, though no less intense, aspects of the metal spectrum.

But now the man who helped make motorcycles and black leather de rigueur stage attire for hard rock vocalists is back at the metal forefront, and he's damn happy to be there. With the forming of his new band, simply called Halford, and the release of his latest CD, **Resurrection**, the man who was once deemed "the voice" by members of the metal media during his early '80s reign of power, has definitely returned to what he does best. Aided by guitarists Mike Chlasciak and Patrick Lachman, bassist Ray Riendeau and drummer Bobby Jarzombek, Halford has created a Priest-styled quintet that seems bound and determined to bring pure heavy metal mayhem back into style.

"What I decided to do was make an album that featured all the things that I loved about metal," Halford explained. "I had tried a few different things after leaving Priest, and I was happy with those experiments. But then a while ago the light just seemed to go back on within my brain. It told me that it was time to go back to what I do best, and to make a great heavy metal album. To me this is a very special album for any number of reasons. But perhaps the most important one is that it represents everything that I love about this kind of music."

From the thunderous roar of the title track through the autobiographical focus featured on *Made In Hell*, **Resurrection** clearly stamps Halford as an artist once again in touch with his musical roots. This is rip-roaring metal from start to finish, with none of the pseudo-industrial and quasi-techno elements that characterized Halford's recent solo efforts getting in the way. During the recording of **Resurrection**, a strong partnership was formed between Halford and the disc's



producer Roy Z.—perhaps best known for his work with Iron Maiden's Bruce Dickinson. Not only did Roy's contacts make it possible for the aforementioned Mr. Dickinson to make a guest appearance on *The One You Love To Hate*, but it led almost directly to Halford signing a management deal with Sanctuary Music—the same firm that handles the career of Maiden.

"It all happened quite by chance," Halford explained. "When we were doing some pre-production work on the album Bruce happened to talk to Roy one day. During their conversation he happened to ask how things were progressing on the album. Roy immediately

played him an early version of the song *Locked & Loaded*, and Bruce really liked it. He got right on the phone with his manager, which is how I've come to be involved with Sanctuary. Then we sat down together and started to come up with the vocal lines for *The One You Love To Hate*. It was all a very spontaneous situation, which only made it all the more exciting. Bruce and I have both been part of the great heritage of British heavy metal, and it was a honor to work with him."

It certainly does seem as if all the pieces are once again beginning to fall into place for Halford and his new bandmates. The veteran vocalist is well aware



**"THE LIGHT JUST  
WENT OFF IN MY  
BRAIN—IT WAS  
TIME TO MAKE A  
GREAT METAL  
ALBUM."**

**HALF GOD**

that with their double guitar lineup cranking out the bulldozing riffs and the light-fingered leads with equal ease, there will invariably be comparisons offered between Halford's current roster and Judas Priest. Rather than looking askance at such a notion, however, the multi-tattooed frontman accepts it with a knowing grin. He is once again very proud of his contributions to the metal cause, and if long-time fans want to notice similarities between Halford's past musical accomplishments and his present efforts, he isn't going to deny them that thrill.

"I've always been very proud of the music I made with Judas Priest," he said.

"I just felt the need at a certain point in my career to step back and go in a different direction. People interpreted that in different ways. But it was never meant to show any disrespect towards the music of Priest. I know the fans don't want to choose. They don't have to. I hope they enjoy what I'm creating now. I can't wait to get out on the road

hard rock world still feel pangs of regret concerning their breakup. When confronted directly about the possibilities of a Priest reunion, Halford remained diplomatic, stating that both he and his former bandmates seem quite content with their current lots in musical life. But as a student of metal history, he knows as well as anyone to never say "never."

**"I can't wait to go on  
the road and show all  
the metal freaks  
what we can do."**



and show all the metal freaks what this band can do."

Still, despite his mild protestations, for many fans no matter what Halford may accomplish during the rest of his musical life, he will always be linked to the seminal, overwhelming music created by Judas Priest. While both Halford and Priest have gone on with their careers since they parted ways some seven years ago, many long-time followers of the

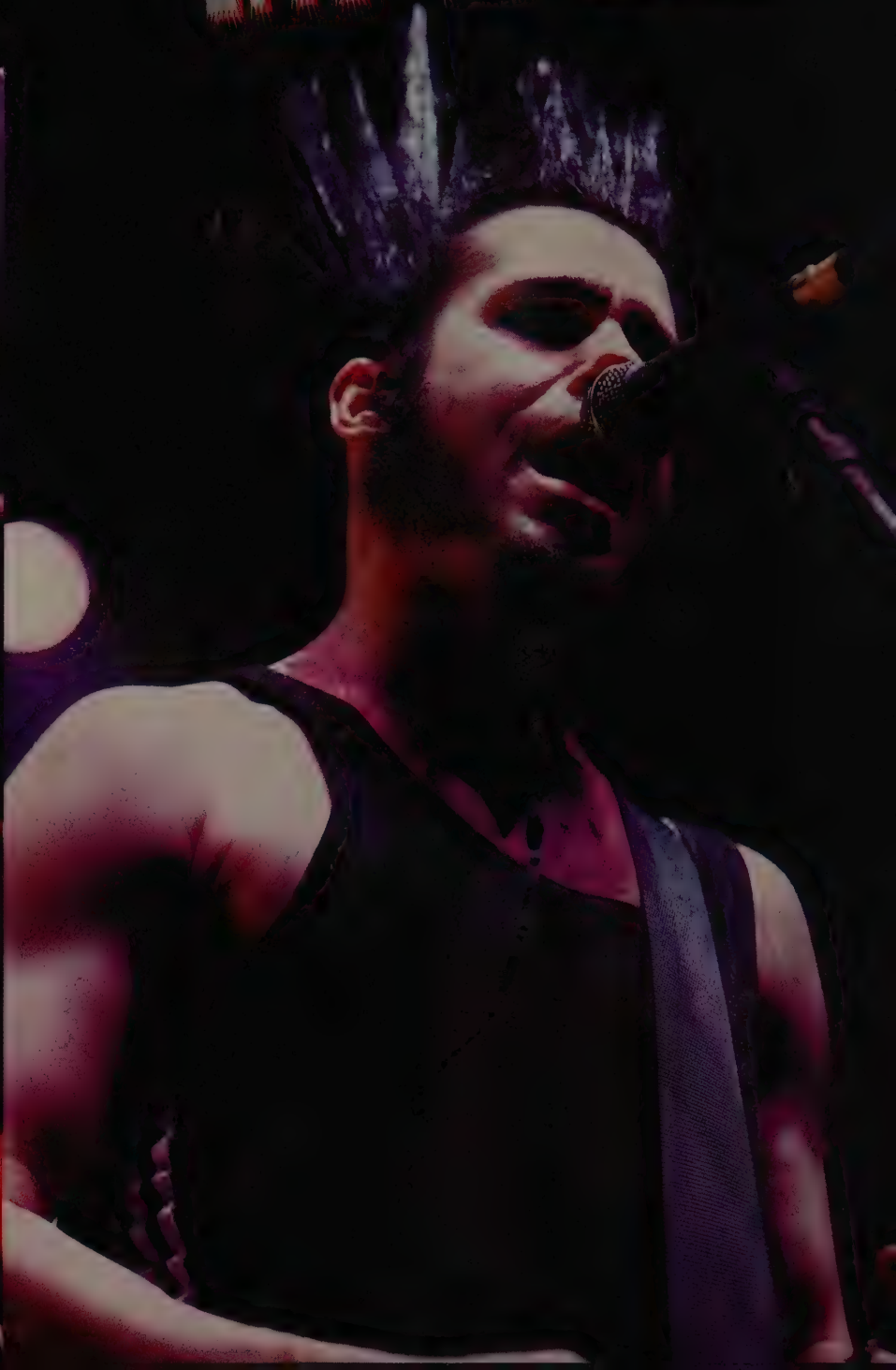
"It does seem to be the rage, doesn't it?" he said with a sardonic smile. "I mean when Sabbath got back together with Ozzy, I must admit that I was a bit surprised. So I imagine anything is possible. But I can tell you that the matter has never been seriously discussed. That's really all I have to say about that matter at the moment other than that I wish them all the best in the world, and I hope they wish me the same."



Wayne Static

# STATIC-X

## LIVE ON STAGE





Tony Campos



**O**n the strength of their million-selling album, **Wisconsin Death Trip**, a dramatic video presence, and a series of explosive, headline-grabbing tours, the band known as Static-X has emerged as one of the hottest commodities in the hard rock world. The band's special blend of metallic riffs and cutting-edge attitudes have served to make vocalist/guitarist Wayne Static, guitarist Koichi Fukuda, bassist Tony Campos and drummer Ken Jay the new crown princes of the Y2K heavy music world. But for all their album excitement and video dynamite, it is on the concert stage where this L.A.-based unit has truly made their most potent mark. While we can't bring you all the excitement that this unique quartet bring forth while weaving their intense musical web under the spotlight, here's a good look at what it's like to be Static-X, live on stage.

Koichi Fukuda







BY BEN MANUELS

It's not exactly going too far out on the proverbial limb to state that Maynard James Keenan ranks among the rock world's most unique individuals. Long known, and long revered, as the hypnotic vocalist for the multi-platinum supergroup Tool, in recent days Keenan has temporarily shifted his focus away from that unit (with whom he hopes to finish recording a new album by year's end), and towards his current project, A Perfect Circle. Working with guitarist extraordinaire Billy Howerdel, guitarist Troy Van Leeuwen, bassist Paz Lenchantin and drummer Josh Freese, Keenan has helped create a stark, gripping, all-powerful rock sound that blends metallic power with haunting lyrical and musical sound-scapes. As shown throughout A Perfect Circle's debut album, **Mer de Noms** (which in French means Sea of Names), this is a band expressly designed to push the contemporary music boundaries to new extremes. Recently we were able to learn more about this tantalizing new project directly from Mr. Keenan.

**Hit Parader:** A name like A Perfect Circle lends itself to so many interpretations. What does it mean to you?

**Maynard James Keenan:** There are many layers to the name. The most obvious is the timing issue. We were going to play a show and we didn't have a name. We were reading some of the lyrics and "perfect circle" is in a line in one of our songs. But it does go beyond that. It's the whole idea of a group of people that have come together and completed each other in some meaningful way. And there are other interpretations of the name, but I'll let you explore those possibilities on your

own.

**HP:** Many people will try to compare your work with this band and your work with Tool. How do the bands differ in their approach?

**MJK:** I really experimented with a lot of harmonies and layered vocals in this band, because of the nature of how we recorded. I really don't do very much of that with Tool.

There's also a very different band dynamic. In Tool, it's the four of us getting together and we try to find a middle ground where we can all meet and make music. In A Perfect Circle, Billy had already completed a lot of the music before I even got involved. So my

**"This is a group of people that have come together and completed each other."**



Perfect Circle: "The stage and studio present different challenges and satisfactions."

Maynard James Keenan & Billy Howerdel: "Billy had completed a lot of the music before I even got involved."

# PERFECT CIRCLE MAYNARD LETS LOOSE

role became coming up with lyrics and vocal melodies for what he had already written. That was a very different way of doing things for me, but I really enjoyed it.

**HP:** How did that way of writing impact the songs on the album?

**MJK:** In the past, I've approached a lot of my writing from a knowledge base, where I take some subject matter and try to personalize it. That kind of writing is more of a left-brain function, not necessarily very intuitive, not as emotional, more of a thinking process. That makes the creation of music a series of mental puzzles. With this band I abandoned the books and just got down to the bare bones of my feelings. I went directly to relationships and I explored the engines involved with them. It comes directly out of the music. I tried to listen to the music, and see where it took me. I wanted to listen to what was being said by the music and what kind of emotional dynamics were coming out of those sounds.

**HP:** Is there any particular song on *Mer*

*de Noms* that you think best reflects your creative process?

**MJK:** For me, working out the words and melodies to *Judith* took a little longer than most of the others because I could hear there was something very special about that song. I was holding that song very close and trying not to finish it until I was sure that I had done it justice.

**HP:** Rumor has it that you recorded the album in Billy's garage. How did that work out?

**MJK:** It was pretty interesting recording in his garage. We had to keep stopping while planes went overhead. It certainly wasn't the way I had become accustomed to recording with Tool. But I've always been open to experimentation and trying new things. The album sounds great, and that's all that matters.

**HP:** How have these carefully-constructed studio creations been working out on stage?

**MJK:** They've worked out very well.

The stage and the studio always present different challenges and satisfactions. It's hard to say which I like better. In the studio you're dealing with your own dynamic—your relationship with the room you're standing in and the mike that's in front of you. You're trying to figure how to make your piece of the big picture fit properly. And then live, there's a billion other variables. You have an entire audience, and a different room every night. The only constant is you are playing with the same people each night. On stage it's more about the moment than it's about the over-all process.

**HP:** Have you been pleased by the band's live shows?

**MJK:** Yes, but it's still in its infancy. I think the music has been speaking for itself, and that we've been getting a lot of passion out of the music. But as it goes and grows, we'll be adding some visual eye candy were we'll really take it to a whole other level. So rest assured that we still have a few tricks up our sleeve.



**W**aaaay back in the '70s, there was a time when it seemed that every Isle worth its weight in surrounding water was playing a part in rock history. The Isle of Wight held an annual music festival—one of which represented the last public performance by the great Jimi Hendrix. Not to be outdone, the Isle of Man also featured its share of memorable musical events. Then, of course, there was the '80s movie band Spinal Tap, in which one of the lads bragged about his fictitious metal unit headlining at the Isle of Lucy. (Say it fast and repeatedly for maximum joke impact.)


from the visceral, powerful, yet surprisingly diverse musical impact this heavily metallic foursome from Philadelphia manage to produce.

As shown throughout their self-titled debut album, vocalist Ringler (yeah, *just* Ringler), bassist Beau Bodine (yeah, *just* Beau Bodine), guitarist Doug Kennedy and drummer Josh Cedar seem to have a special knack for taking some of the greatest sounds in rock and roll history and reinventing them through their own musical vision. Just listening to this unit kick out the jams brings to mind somewhat watered-down images of everyone

sound than creating songs built on substance and melody. We're not trying to criticize them or what they're doing. If it works for them and their fans, then that's great. But I believe that we're more of a down-to-earth type of band. We write what we feel and I think people can sense that and connect with us because of it."

The rather interesting tale of Isle of Q began back in 1995 when the group's members met while attending college in their home state of Pennsylvania. Drawn together by their love for '70s rock, as well as by their affinity for playing and writing songs that fit into a similar musical

**Isle of Q: "Some newer bands seem more interested in pissing people off than making good music."**



# ISLE OF Q

## ON THE RISE

BY ROB ANDREWS

What does any of this have to do with the new band called Isle of Q? Well, other than their name serving as a blast-from-the-past to our admittedly warped memory banks, very little. That was all just our way of showing off our expansive sense for rock history—as well as our gratuitously inflated ego—by initially placing the focus of this story on ourselves rather than on the band-at-hand. But despite all of our self-centered rantings, the undeniable fact of the matter is that you're probably gonna be hearing a lot from Isle of Q over the upcoming days, so even our misguided ramblings will do little to detract

from AC/DC and Zeppelin to the Beatles and Stones. Mind you, we're not about to say that Isle of Q will make you forget any of the above mentioned rock legends. But you've got to hand it to any band that's willing to forego the elaborate musical rituals that seem to pervade the Y2K rock scene and just get back to featuring the basic structural elements of the rock form.

"To our ears at least, rock and roll sounds a bit artificial these days," said Bodine, who also serves as the group's principle songwriter. "A lot of the newer bands seem more concerned with pissing people off and making a grating, atonal

vein, the unit soon decided to take a stab at taking their act to the next level—playing live in front of the often jaded, ever-critical Philly rock throngs. But rather than being pelted by the now-customary array of empty beer bottles, used condoms and half-eaten footwear, the fans who were flocking to Isle of Q's performances began to vociferously support the band's actions—to the point where by 1998, representatives from a variety of major labels started to not-so-secretly drop in on the band's sold-out club shows.

"The whole idea of starting this band was to make music that we loved, and

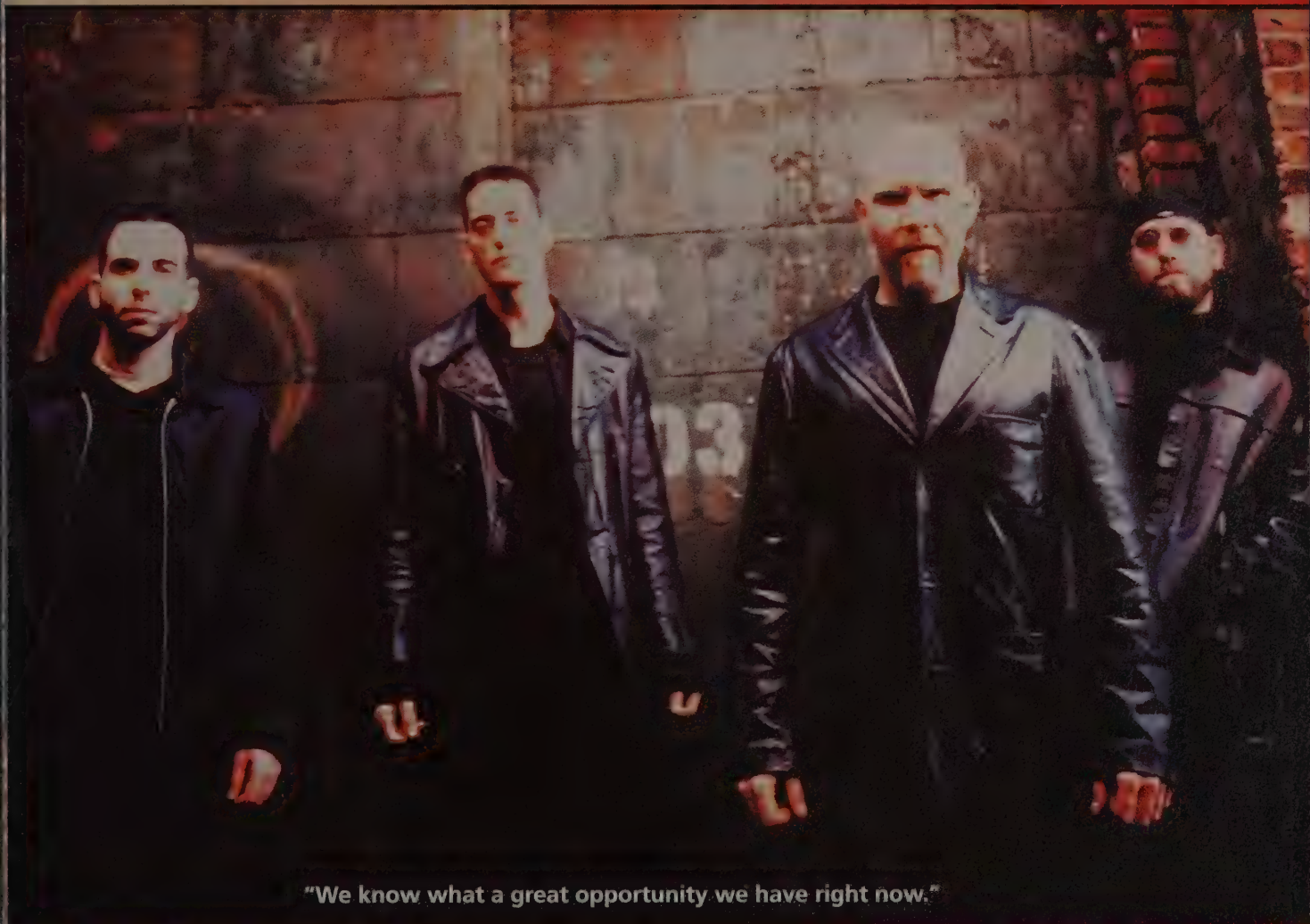


music that we could call our own," Kennedy said. "We knew what kind of rock we liked to listen to, so the next logical thing was to write our own music that took our influences and brought them into a new era. We hear what people say about us, and generally we take it as a great compliment. We were never interested in being derivative just for the sake of making music that tried to fit

ous pace to lay down songs that they had already played live hundreds of times, Isle of Q managed to capture all the stark, gripping power and surprisingly diverse melodic punch that now emanates out of tracks like *Meltdown*, *Far Away* and *Way Down*. Filled with power-house riffs, gripping vocals and infectious choruses, the tunes that comprise this group's debut disc may indeed

opportunities now presenting themselves, it's time for the Isle of Q guys to turn the page and begin the next chapter of their rock and roll careers. No longer are they content to play a few gigs a week at hot-spots up and down the East Coast. Now it's time to pack the bags, turn off the phone, lock the front door, and *really* hit the road. With any luck, these rockers may stay on

**"To our ears, rock and roll sounds a bit artificial these days."**



**"We know what a great opportunity we have right now."**

into something current. We genuinely love working and playing together and making the kind of music that we like to listen to."

The band's dedication to both their style and their craft began to pay quick dividends as soon as they signed their major label deal in 1999. Much to their delight, they almost immediately found themselves being hustled off to Compass Point Studios in the Bahamas where they began recording with noted producer Terry Manning, whose previous credits just-so-happened to include the aforementioned Led Zeppelin. Working at a fast and furi-

ous pace to lay down songs that they had already played live hundreds of times, Isle of Q managed to capture all the stark, gripping power and surprisingly diverse melodic punch that now emanates out of tracks like *Meltdown*, *Far Away* and *Way Down*. Filled with power-house riffs, gripping vocals and infectious choruses, the tunes that comprise this group's debut disc may indeed

be just what the rock and roll doctor ordered to satisfy the souls of head-bangers around the globe. "We definitely like our songs to have an aggressive edge," Kennedy said. "But we also like to add elements to the mix that you wouldn't normally hear in this genre. We like to present lyrics that are rather thought-provoking, and we want to make sure that there is a great deal of variety contained within the songs themselves. I think that's what we've done on this album."

With their first album now in record stores, and a variety of exciting tour

opportunities now presenting themselves, it's time for the Isle of Q guys to turn the page and begin the next chapter of their rock and roll careers. No longer are they content to play a few gigs a week at hot-spots up and down the East Coast. Now it's time to pack the bags, turn off the phone, lock the front door, and *really* hit the road. With any luck, these rockers may stay on

their tour bus for the better part of the next year, hoping to bring their vintage sound and unusual name to ports of call both near and far. It's an opportunity these guys say they've waited a lifetime to come their way. "When playing music is what you love, what could be better than going on the road with your three best buds and having the chance to play every night?" Ringler asked. "We know what a great opportunity we have, but I can tell you this— we're not intimidated by any of it; we feel totally ready for all the challenges that lie ahead of us."



# OVER THE EDGE HARD ROCK'S NEW STARS

BY VINNY CECOLINI

## VADER

**POLISH METAL GODS VADER'S LATEST** release, *Litany*, is its best effort since its 1992 debut, *The Ultimate Incantation*. After dealing with a procession of labels throughout the 1990s, the band has seemingly found a home at Metal Blade and are poised to make 2000 its most successful year.

When Vader formed in 1986, Eastern Europe was still behind the Iron Curtain and the denizens of its hometown Olsztyn, Poland, an overwrought industrial city, were struggling against its Soviet-backed government. Somehow Vader was able to breakout and enjoy distinction as the first Eastern Block metal band to sign with a Western record label [Earache]. It's now-classic debut, which drew comparisons to Slayer, Morbid Angel and Death, enabled the band to tour the world.

Although social and political situations have improved in Poland, Vader frontman Peter Wiwczarek, guitarist Mauser, bassist Shambo and drummer Doc remain strangers in their homeland. Each year the band plays only a handful of shows in the country, the result of pressure from Christian extremists who have gained political influence in the years following the fall of communism.

"Heavy metal is forbidden music in Poland," explains Wiwczarek. "Christianity has become such a force in Polish politics that most Vader shows, and most rock concerts in general [including performances by Marilyn Manson and the Electric

Hellfire Club], have been cancelled. It's sad that metal maniacs in Poland are forced to travel to neighboring countries to see shows.

*Litany*, which follows last year's *Live in Japan*, is "the next step on the path Vader has followed since the beginning. We've maintained our intensity from album to album, but we've always tried new ideas," says Wiwczarek. "We put a part of ourselves into each of our albums. Each song captures a specific emotion."

Although Wiwczarek is the band's chief composer, most of the lyrics are written by band friends.

"Since *Litany* is a concept album of sorts, most of the lyrics were written by just one person [Pavel Frelik]," he says. "I wrote the words and music for two tracks [*Forward to Die* and *Cold Demons*], which were both written during the recording sessions for the record. I wanted to write about my hobby: war machines. I collect war-related books, games and models, especially those about World War II.

"Everyone may know what the songs are about, but they can still create very different and very personal pictures in their minds when listening. Vader wants to be [the aural equivalent of] a book. Now that we've grown up, our music has become more realized, more powerful.

"Up until now, many people, especially in the States, were unaware of Vader. When people see Vader for the first time they're surprised at how good we are and surprised that they had not heard of us before. They are now Vader maniacs.

"Touring is always the best promotion. Without the ability to play shows, Vader would not exist. Maybe I'm old school, but I still think that playing shows is the most important thing a heavy metal band can do. We're going to keep doing that, were going to play as many shows as possible. We're not afraid to test our power. That is why we're still here; That's why we're still hungry; That is why we're necessary: because there are so many maniacs around the world who need us. And we will continue to exist and make music as long as they need us."

## DORO PESCH

**AFTER SPENDING MOST OF THE 1990s** in self-imposed exile in Europe, influential vocalist/songwriter Doro Pesch has returned to the States. At this year's March Metal Meltdown, the former Warlock front person performed live, talked about her future with the media, and met fans, a number of which were women who credited Doro with being a major influence in their lives.

"I would be glad if I reached even one person," she says. "To have reached so many people is truly special." As the vocalist for Warlock and later as a solo artist, Doro opened doors for many of today's female rock artists. "I didn't get into this [business] to do that," she continues. "I never considered myself a female singer. I'm just a normal human being who loves music."

Doro, like many metal artists who achieved fame in 1980s, felt the sting of alternative rock in the early













to mid 1990s. "I haven't toured in the States since 1991 because my [recent] records we're not released here. That was sad, since some of them were really good," she says. "While I still had a loyal following here, heavy [music] was dead here for a longtime."

"Tony, this fan club guy, loved my last record. He asked me if there was something he could do [to find distribution in the States]. He asked if he could contact magazines and record companies. When I told him it was okay, he made copies of the CD and sent them to places he thought might be interested."

"Dave [Squillante, A&R Manager at Koch] immediately contacted me. There was a good vibe, so I visited the office, played him some songs and worked out a deal."

Doro is currently hard at work on a new record that will be released later this year. Tentatively titled **Kiss Me Like a Cobra**, the album will include such tracks as *I Wanna Live*, *I Give My Blood*, and a hauntingly dark rendition of Billy Idols' "White Wedding."

"There will be two versions of the record," she admits. "I'll concentrate on harder things here in the States. I'll include a couple of more ballads on the European version." Doro has also spent time in Los Angeles recently writing songs with Motorhead's leader Lemmy Kilmister.

"The new songs are modern and full of energy and soul," she continues. "It will be heavy, but it won't sound like it was recorded in 1982. I fiddled around with a lot of things on this record. Everything came together when we recorded *White Wedding*."

The record includes guest appearances from former Guns & Roses guitarist Slash and Dee Snider guitarist Al Pitrelli. German industrial metallers lent their production talents to a couple of tracks.

Although her music was not released in the States, Doro admits that she "loves the American way of working. 'I've met some great people while working here,' she says. "It doesn't matter where you record, however, when you're working with great people."

#### THE UNION UNDERGROUND

**HAILING FROM SAN ANTONIO, TEXAS**, the biggest small town in the world, The Union Underground are an amalgamation of today's extreme sounds. Since its major label debut, **An Education in Rebellion**, was released, the band have drawn comparisons to Metallica, Alice in Chains, Rob Zombie and Powerman 5000.

Unlike many of today's young metal artists, who sign with independent labels only to be licensed to major labels [Limp Bizkit and Korn], The Union Underground inked its deal directly

with Portrait/Columbia.

"Rock is in a weird state," says guitarist and founding member Patrick Kennison. "The Indy [trend of licensing its artists to major labels] is cool because bands are not directly under the thumbs of corporate labels, but they still have great promotion and distribution."

The Union Underground is working with corporate rock legend John Kalodner. "The guys at Portrait, John Kalodner and our A&R guy John Weakland are on [the ball]," says Kennison. "They are not your usual guys in suits who prefer to go the safe route."

Not only has Kalodner worked with the Kings of Metal, Manowar, and worked to resurrect some of the 1980's Los Angeles metal bands, including Dokken, but he also has a finger



DORO



on the pulse of New Metal.

"When we were sequencing **An Education in Rebellion** I thought he would say that we should open the record with our single [*Turn Me on Mr. Deadman*], but we ended up opening the record with what we thought would be a hidden track, the title track.

"Although we have songs that are radio-friendly, there are no cover songs and no ballads on this record. *Revolution Man* is the closest thing we have to a power ballad."

Although The Union Underground formed in 1996, Kennison and vocalist/guitarist Bryan Scott have been friends since junior high school or what the guitarist refers to as "Shout at the Devil days." When the duo graduated high school they opted against entering college. Instead, Kennison and Scott decided to invest their money in a 24-track studio. It was there that they wrote and recorded their own songs.

"We wrote a bunch of songs, experimented and tried a bunch of different things," says Kennison. "We didn't put an actual group together until after we had recorded a bunch of songs. We were like Filter or Skrew."

Instead of performing their material live and gauging audience reaction, the duo recorded the songs and handed them out on cassettes at clubs in the San Antonio area. "When we started to

get a good response from the tapes, we added a drummer and a bassist to the line-up," says Kennison. "Of course, we had a few line-up changes. It is difficult to find people who are on the same page."

After a self-made EP sold more than 5,000 copies, labels began to take notice. The duo found drummer Josh Memelo at the end of 1998 and bassist John Moyer right after they signed the deal with Portrait.

"A lot of bands have a Spinal Tap-like problem with drummers, we had a problem finding the right bassist," laughs Kennison.

Despite having a few years worth of material to choose from some songs such as *Turn Me on Deadman* were written one day and recorded the next. "We're such big fans of knowing what is out there that we know when a song is truly good," says Kennison.

Still, as the band gears up for a nationwide tour this summer, it continues to write new songs. "Portrait's general manager was shocked the other day when I told him that we were already demoing new material," laughs Kennison. "These demos are not a pressure thing. We'll just demo stuff after each leg of our tour concludes. We figure that by the end of touring [in support of **An Education in Rebellion**] we'll have enough material for our next record."



UNION UNDERGROUND



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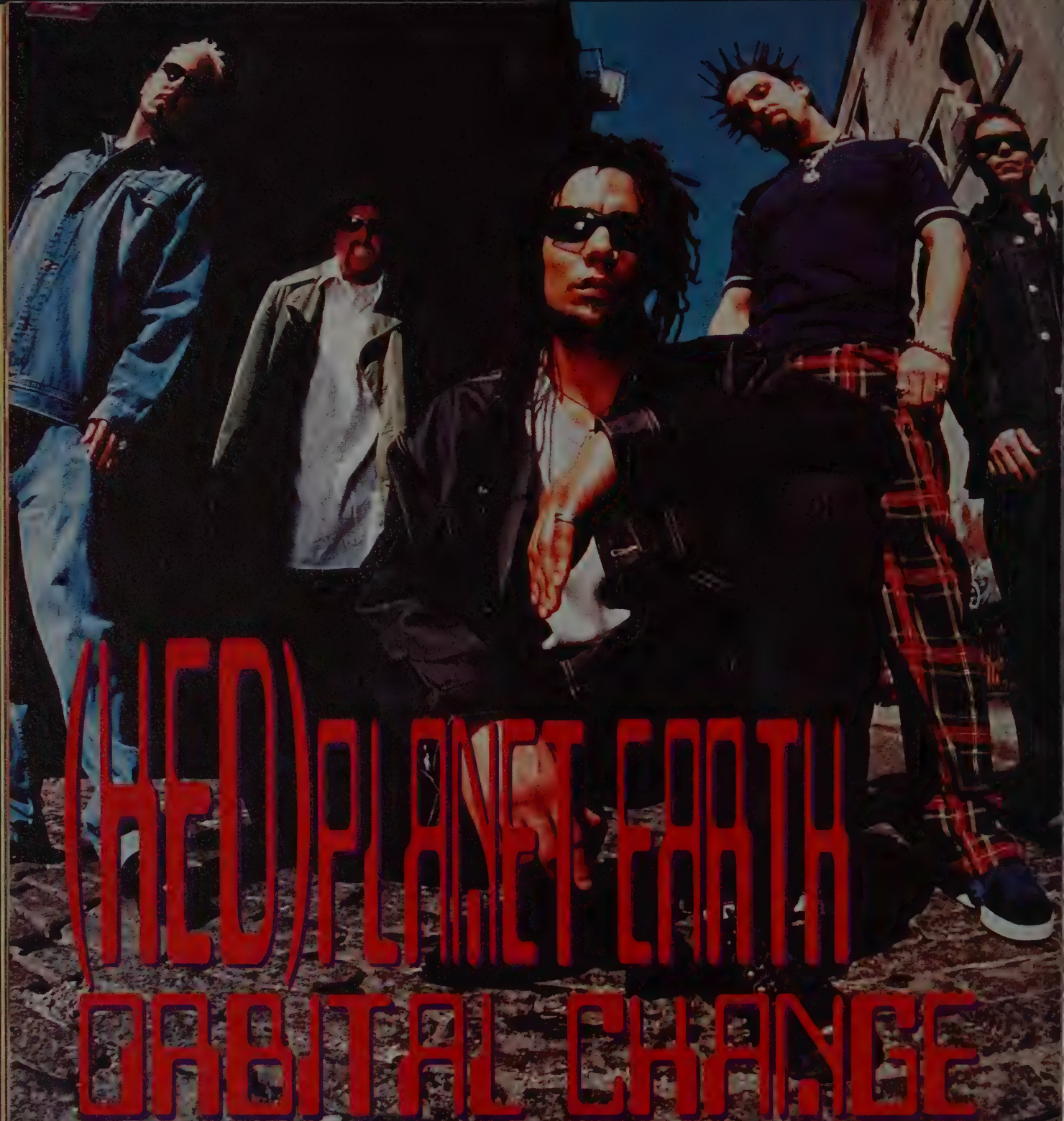
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# (HED) PLANET EARTH ORBITAL CHANGE

**T**he band known as (Hed)pe has been going through some heavy-duty philosophical changes over the last few months. This highly unusual, extremely heavy, rap and roll contingent has decided to change the meaning behind the "pe" part of their name. When their debut disc, **(Hed)pe**, emerged way back in 1997, those initials stood for "planetary evolution." Now as they get set to tour behind the release of their second disc, **Broke**, band members M.C.U.D. (vocals),

BY JAMES HARDING

Wesstyle (guitar), Chizad (guitar), Mawk (bass), DJ Product (turntables) and BC (drums), have decided that the "pe" actually stands for "planet earth." Oh, the confusion!

"We always wanted the name of our band to mean something," Wesstyle explained. "The 'Hed' part has to do with the thoughts that come from deep inside your brain. Originally the 'pe' part stood for 'planetary evolution'

because we wanted to see the world change and accept new ideas. But for this album we've changed our name to (Hed) planet earth. Hey man, it's where we're from. Everybody's proud of their home planet, aren't they?"

By whatever name you may choose to call them, there's no denying that over the last two and a half years (Hed)pe have made quite a reputation for themselves within hard rock's inner-sanctum. The diversity of their well-formed musical attack, and the latent dynamism



(HED)pe: A change in name does not mean a change in musical direction.



inherent in each and every one of their live performances have marked this quintet as a "must-see" attraction along the tour trail. In addition, inclusion of their songs in such high-profile projects as the film *The Replacement Killers* and the recent Black Sabbath tribute disc **NIB II** (where the group performed a very soulful, reggae-tinged version of *Sabbra Cadabra*), has made the Hed boys leading exponents of their unique rip-rock sound.

If that wasn't enough to attract

attention, prominent gigs as part of Ozzfest and the recent Tattoo The Earth tour have also helped secure Hed's place in the pantheon of young hard rock acts who are perched on the cutting edge of music's latest revolution. And now with the emergence of **Broke**—a disc that has already been hailed far-and-wide as one of this season's most intriguing and challenging hard rock presentations—it seems virtually certain that all the groundwork this multi-dimensional unit has laid down over the last two years will soon allow them to start building a star-studded resume.

"We've done things the way we set out to do 'em," M. C. U. D. explained. "We wanted to get on the road and tour. We wanted there to be a slow build where people discovered us and then got behind us. We've seen the two other sides of what can happen—where a band either becomes too big, too fast, or a band doesn't get the recognition they deserve. We kinda wanted to play it down the middle. Now, with the second album, we're ready to take it all to the next level."

Throughout **Broke**, the Hed gang seems like they've learned every available lesson on how to successfully navigate the first stage of a young band's career. On their second outing the band has hardened up, surrounding their rap-tinged musical messages with a metallic energy that serves to both empower and enhance the rough-hewn edges of such new tunes as *Waiting To Die*, *Swan Dive* and *Feel Good*. While some rock-starved critics continue to insist that Hed is overly dependent on their hip-hop rhythms and too reluctant to drop their heavy rock bomb on us, anyone with two fairly functional ears can sense that these guys have hit upon a near-perfect blend of dynamic

musical reactants. Face it, while they may not be as heavy as Rage Against The Machine—a band with whom they've frequently been compared—they positively blow away the likes of Limp Bizkit... at least in terms of their pure rock and roll power.

"We've heard the comparisons to a lot of bands, and that's all fine," Wesstyle said. "But we're not really trying to be compared to other bands—not matter how great they may be. We think what we're doing is very special and very unique. All we want is for everyone to listen to us and react to what we're doing. I think we're heavy enough for anyone. We performed at Ozzfest with some of the heaviest bands around. And we just played Tattoo The Earth with bands like Slipknot and Sevendust. I think we held our own."

Still, despite the band's confident words, there are some within the rock world who wonder if this unit with only two albums and a few major tours under their belt is ready to make the next major step towards stardom. In (Hed)pe they see a group that possesses all the needed ingredients to make a lasting mark on the Y2K rock scene, but they also see a band that occasionally shows signs of letting their

highly eclectic artistic leanings get in the way of their commercial accessibility. While the group members themselves make light of any such discussion (preferring to let fans react to their music rather than hoping their sound somehow finds its way to the top of the charts), it's hard to deny that there is a great deal of new-found pressure upon the shoulders of these Hed hunters.

"A lot of people who've seen this band perform live, and have heard their music know they're capable of some very great things," said a noted industry source. "This could be their breakout disc. But some people think they still may be an album or two away from that kind of success. They're a band that has a huge up-side, so I'm sure they'll be given all the time they need to attain the kind of magnitude that a lot of people in this business think is pretty much theirs for the taking."

"WE WANTED  
THERE TO  
BE A SLOW  
BUILD WHERE  
PEOPLE  
DISCOVERED US  
AND GOT  
BEHIND US."



The fact of the matter is that despite their incredible success, despite their heralded international resume, and despite their nearly two decades of creating some of the heaviest music on earth, at times it's not particularly easy being Slayer. Just think about it; when you're Tom Araya, Kerry King, Jeff Hanneman and Paul Bostaph you've got a reputation to maintain that just *never* goes away.

When you're the baddest of the bad, the heaviest of the heavy, the meanest of the mean, you're always the target...the highest rung on the ladder...the guys sittin' on top of the mountain. And because of that there's always somebody out there who wants to try to knock you off of your pinnacle. Quite simply, they want to make their rep by taking you out. It's kinda like

challenge Slayer for their metallic throne, the once and future kings of heaviness are still livin' large and totally in charge.

"We haven't been staying in the same place musically," Araya said. "This album goes places we've never been before, but it does so with the unmistakable Slayer edge. Sometimes it seems to me as if almost every band listens to what is hot at the moment in rock and roll and then makes their music accordingly. Believe me, not only don't we listen to what else is going on, we don't care!"

Certainly Slayer have good reason not to care what else is going on in the rock world. After all, it is that same rock world that has chosen to occasionally turn their backs on the Lords Of Loud during their decade-and-a-half of deca-

**Musica**, Slayer has taken on all comers into their metal world and knocked 'em out with one punch. Conservative action groups? Bam! The rock press? Boom! Hard rock pretenders? Pow! And while their ever-loyal fan base has occasionally been frustrated by the band's erratic recording and touring policy, in recent days we've all been treated to the promise of a veritable feast of Slayer-related projects. The most notable of these, of course, are their bone-crunching new disc, now scheduled for a late fall release, and their mind-melting box set collection, due out in the spring of '01. Both of these master blasts provide ample evidence that these metallic monsters remain the unquestioned gods of heavy musical happenings. And after the period of artistic experimentation exhibited on **Diabolus**, their new disc thankfully finds Slayer firmly back on the show-no-mercy musical terrain on which they first drew musical blood.

"This is the album that we wanted to make—and the album the fans wanted us to make," King said. "It's heavy, it's

# SLAYER

## THE METAL MASTERS

being the heavyweight champion of the boxing world; there's a big, drunk guy in every bar in every town who thinks he can knock you out with just one punch. The heavy odds are, however, that if he ever got the chance to stare down the champ face to face, he'd end up flat on his ass with his nose located somewhere south of heaven.

There's nobody that can doubt that Slayer remain the heavyweight champions of the metal world. Despite having released albums on a somewhat sporadic basis over the last few years, these L.A. power rockers are still without peer when it comes to laying down the heaviest riffs, the most hell-bent lyrics and the most blood-curdling vocals on the planet. Metallica? C'mon, let's admit it, they sometimes seem like they're on the verge of evolving into pseudo-pop wimps. Megadeth? Please! Mustaine's latest efforts seem tame even in comparison to his own earlier masterpieces. The horde of mindless European Death Metal merchants? Oh god! Slayer exude more skill in their midnight spittle spray than all those bands do when combined on their best day. Just wait until you hear the Slaymasters latest riff-riddled opus, or get the opportunity to delve into their upcoming box set, or dig *Hand Of Doom*, their contribution to the **Nativity In Black II** compilation, or even bang your head to their version of *Here Comes The Pain* which rocked the recent **WCW Mayhem** collection. Each and every one will tell you loudly and proudly that despite the number of former and future stars that may want to

dence. Since the release of their debut album, **Show No Mercy**, in 1984, Slayer has been called every dirty name in the book. They've been labelled as "no talents," as "avowed Satanists," as "sick muthas" and as "bad influences" by everyone from the mainstream rock press to the forces of the conservative right, which actually tried to do away

BY MICHAEL EVANS

no-nonsense, it's Slayer."

Slayer, indeed! From its first skull-crushing chords to its last crashing notes, this Y2K version of Slayer has dished out their musical message with more power and precision than perhaps even their most loyal followers could

**"This album goes places we've never been before."**

with the band during their memorable late '80s Tipper Gore-inspired purge. It may have worked on Twisted Sister, baby, but not on Slayer! The Crunch Bunch took the best shots those Capitol Hill weasels had to offer and then laughed in their faces. They emerged from the fray hotter, nastier and bigger than ever.

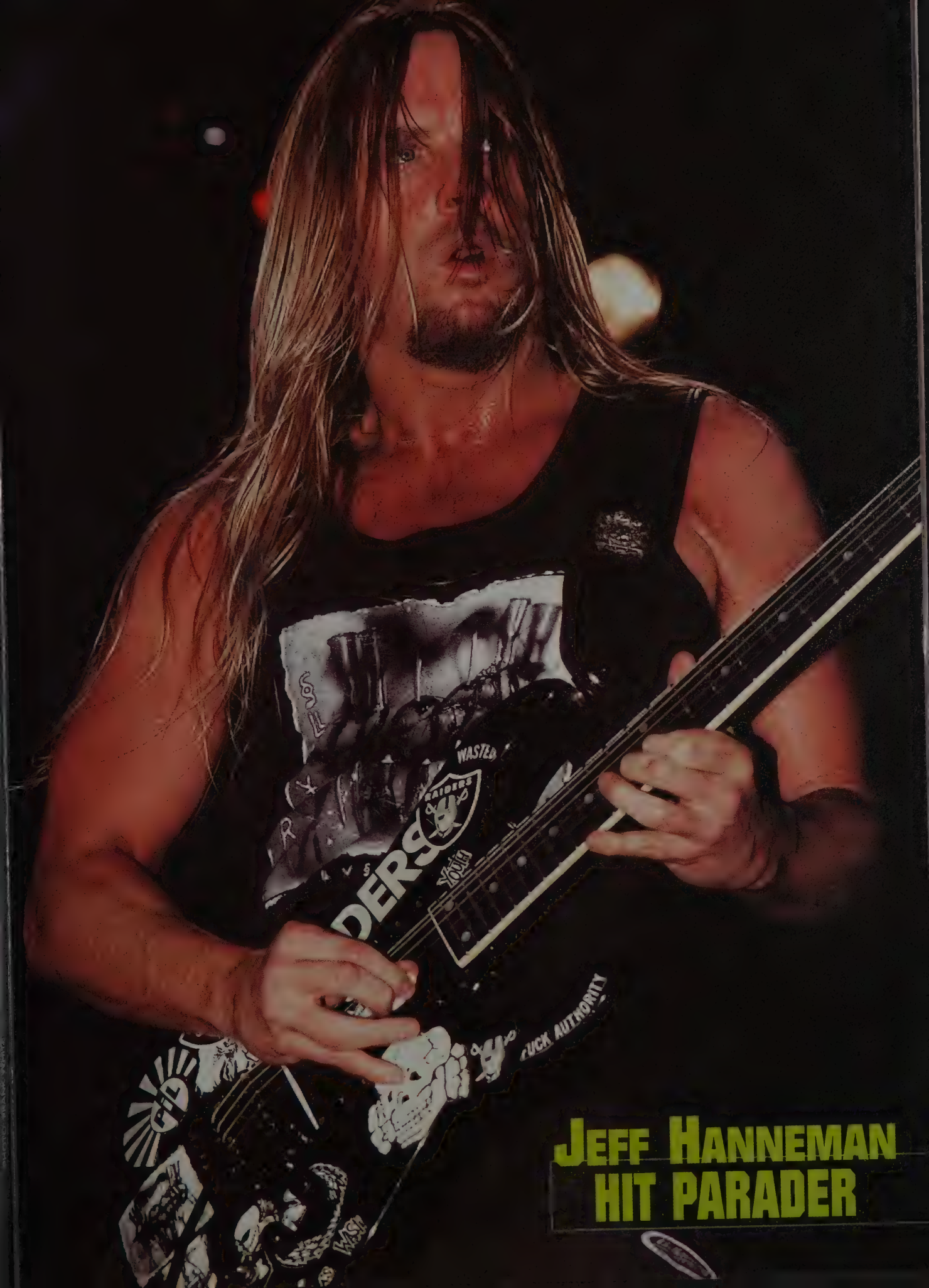
"It was all kind of amusing to us," Araya said. "Did they think the kids who listened to us were going to listen to someone like Tipper Gore tell them to stop? Those that criticize our music didn't seem to realize that they were actually doing us a favor. They really helped us, whether they want to admit it or not."

From the sonic fury of 1985's **Hell Awaits**, to their outrageously intense 1986 release **Reign In Blood**, to 1988's groundbreaking **South Of Heaven** to 1990's historic **Seasons In The Abyss**, to 1995's overwhelming **Divine Intervention**, to 1998's **Diabolus in**

have expected. As mind-numbingly incomprehensible as it may seem, their work on this latest disc actually makes some of their earlier masterworks appear pale and light-hearted in comparison. This is Slayer all-grown up. No longer are there mystical beasts lurking around each lyrical turn or goat-horned demons ready to jump down your throat during every guitar solo. Now the monsters are *real*—true views of life seen through the tortured eyes of Slayer. Murderers, madmen and cynics all pop up in this new batch of tunes, all bathed in the scathing artistic vision of Araya and the double-barrelled guitar crunch of Araya and King. And now as Slayer continues to tour North America, it does indeed seem as if these true metal masters have once again knocked the entire rock world right on its ass.

"We like it when people seem surprised by what we do," Araya said. "After doing this for so long, we like to keep 'em guessing."





# **JEFF HANNEMAN HIT PARADER**



Pitchshifter: "Creativity is a process involved with the person, not the medium."



# PITCHSHIFTER

## A DIFFERENT PERSPECTIVE

For the band known as Pitchshifter, rules were apparently made to be broken. Throughout their recording career, which now features their latest release, **Deviant**, this eclectic British unit has continually defied convention by doing what many music pundits simply said couldn't—or shouldn't—be done. But such a response to their actions has come as sweet music to the ears of vocalist J.S. Clayden, bassist Mark Clayden, guitarist Jim Davies, guitarist Matt Grundy and drummer Jason Bowld. Their highly unpredictable mix of metallic riffs, danceable rhythms and quixotic soundscapes has once again found a comfortable home in the minds and hearts of this band's dedicated following. And as the positive reviews continue to pour in for their latest collection—on which, by the way, the Pitchshifter gang once again deviate from the expected—a knowing "we told you so" grin has begun to pop up on the band member's faces.

"People have finally realized that it doesn't have to be four organic sounds made by real instruments to be real

BY WINSTON CUMMINGS

music anymore," J.S. Clayden said. "Creative people use the tools at their means. Creativity is a process involved with the person, not necessarily the medium. It's not like I type in the kind of song I want, and the sampler wakes me up in the morning with a cup of tea and an album."

While world-wide attention has just recently begun to focus upon Pitchshifter, the band has been making quite a name for themselves in their native England (as well as throughout the European continent) ever since they first blasted onto the music scene in 1991 with their indie release, **Industrial**. It was that loud, nasty, danceable-yet-eminently-rocking disc that helped ignite what soon became known as the British "extreme noise" movement of the early '90s—an underground phenomenon that launched the careers of a variety of acts including the notorious Prodigy. But it wasn't until the appearance of Pitchshifter's 1998 release, **www.pitchshifter.com**, that State-side

audiences began to get a true inkling of what was actually behind the manic musical machinations of this admittedly unusual lot.

"Pitchshifter was this tiny snowball we used to throw around to each other," Clayden mused. "Now it's a massive landslide that we just have to ride and hope we don't get crushed."

Somewhat ironically, however, just as American audiences were beginning to tap full-throttle into Pitchshifter's high-octane rock and roll energies, the band found itself in the midst of a period of artistic transition. Rather than depending strictly on the sequenced and programmed musical bits that characterized such earlier band efforts as **Desensitized** and **Infotainment?**, on .com and now again on **Deviant**, this highly imaginative unit has turned to a few slightly-more conventional rock and roll outlets for their primary inspiration. This time around the band was augmented in the studio by the work of Helmet drummer John Stainer and punk vocal legend Jello Biafra, both of whom added to the myriad of sounds and styles that



comprise Pitchshifter's latest effort.

"Having someone like Jello Biafra work with us on *As Seen On TV* was just great," Clayden said. "Without his earlier work there would have been no punk movement, and probably no Pitchshifter. But their contributions just added some spice to what we had created on this album. On *Deviant* I decided to take care of the sampling myself, and then bring in our producer (Dave Jerden of Alice In Chains fame) to make our live instruments sound like a million dollars. Dave's words to me were that he hadn't heard music this interesting in a very long time. I was very excited to hear that."

In truth, spoon-fed American audiences more attuned to the radio-friendly sounds of Korn and Limp Bizkit may have some initial difficulties relating to the intense guitar-driven dance rhythms that characterize Pitchshifter's latest effort. But once they get used to the non-traditional rock approach that seems to particularly inspire Clayden and his boys on songs such as *Hidden Agenda*, *Wafer Thin* and *Chump Change*, they will inevitably find themselves happily wallowing in the rhythmic excesses that *Deviant* delivers in spades. With its decidedly punk edge (thanks to the guitar ferocity of Davies, best known for his near-legendary work on Prodigy's

*Firestarter* disc), and wall-to-wall rhythms, Clayden believes this is the disc that will finally establish Pitchshifter's international reputation. After being hailed by the likes of Korn, Tool and Ministry for their earlier ground-breaking efforts, these guys believe the time is right for them to finally make their mark on the world-wide rock audience.

"Having a big American label behind us will certainly help in that regard," Clayden said. "But it certainly didn't change our desire to be as outrageous as possible when it came to making our music. On this album we fully realized

**It doesn't  
have to  
be four  
organic  
sounds to  
be real  
music."**

that there were certain musical elements that we all seemed to like—punk, guitars and backbeats. It just seemed natural to us to make these sounds the backbone of the album."

Now, as is so often the case for invading bands from foreign lands (especially those with a distinctly different bent when it comes to plying their rock and roll craft), the true test for Pitchshifter will be to see if they can attract a State-side touring audience. Already plans are underway for the group to launch a major U.S. road trek—one on which they'll both star in their own smaller venue shows and open for a major headliner. Clayden admits that he and his bandmates see this opportunity as the true gateway for Pitchshifter's future.

"Getting on the road with this material should be very exciting," he said. "When you have the heavy guitar rhythms like this, it just lends itself so well to the stage. So many wonderful bands have asked us to tour with them. Maybe now we'll take them up on those offers. You know, being in a band you have the opportunity to speak to a lot of people. It gives you the chance to stand up there on stage and say 'I've been thinking about this, and I'm wondering if any of you out there feel the same way or give a toss about what I'm saying? That's a very unique opportunity.'"

"Having a big American label behind us has certainly helped."





# SHOOTING STARS

## BANDS TO LOOK OUT FOR!

### THE FLYS

To say the least, the Flys are an unusual rock and roll band. After all, how many other hard rock groups seem to draw their primary musical inspiration from those '60s pop icons, the Beach Boys? But don't be fooled by this unit's passion for surfing, girls and endless summer parties. As shown throughout their latest release, **Outta My Way**, the sound created by vocalist Adam Paskowitz, guitarist Peter Perdichizzi, bassist James Book and drummer Jack Holder is far from a bastardized homage to a past era. It's as vital and contemporary as one can get, with the Fly's rockin' guitars, snarled vocals and impassioned lyrics marking them as an exciting new creative force on the contemporary music scene.

"The vibe of this record is about a true surfer's lifestyle," Paskowitz said. "While our guitarist was working on his riffs, the rest of us were hangin' ten in Malibu."

The success that the Fly's latest album is currently enjoying represents the culmination of a lengthy career climb for this El Lay-based band. Their previous disc, **Holiday Man**, enjoyed a lengthy stint at the top of the prestigious *Heatseekers* chart, while generating a song, *Got You (Where I Want You)*, that the band performed live on the *Late Nite with Conan O'Brien* show. But with the release of **Outta My Way**, the Flys seem well prepared to take everything to the next level. Already such songs as *No Sad Story* and *My Day* have garnered massive rock radio airplay, while the band's live shows have begun emerging as "be there" events from coast-to-coast. Indeed it would seem that despite their somewhat strange influences, the Flys are ready to rock the world.

"We refocused our strength of what we are about," Paskowitz said. "Our music is about fast and furious energy, and this album represents a snapshot of our lives."



### PROJECT 86

Anyone who's read the pages of **Hit Parader** over the last few months knows all-too-well how exciting the music scene currently is in So Cal's Orange County. In recent days that bastion of conservative ideals has produced a plethora of ear-blasting young hard rock acts, the latest of which is a dynamic four-man outfit called Project 86. On their major label debut disc, **Drawing Black Lines**, vocalist Andrew Schwab, drummer Alex Albert, guitarist Randy Torres and bassist Steven Dail produce a blitzkrieg bop of heavy, intricate melodies, all over-laid by Schwab's dramatic, unpredictable vocal delivery. Part hardcore rant, part metallic rage, Project 86 seems destined to be Orange County's next major contribution to the rock and roll world.

"It's a good area to be from because the music scene there is so strong," Schwab said. "There are plenty of places for a band to play, and you get to interact with a lot of different people. You learn what to do—and what not to do—from them. That's been a big help to us."

While **Drawing Black Lines** is Project 86's first stab at national exposure, the group has already built up a sizable fan following thanks to their independently released first album which generated immediate and strong support from the rock underground. But it was the band's live shows, with Schwab's dynamic persona serving as focal point, that really started to draw attention the group's way. Now as the band returns to the road for a tour that they hope will last right through the end of the year, the P86-gang dream that their somewhat different take on the contemporary music world will quickly translate into the kind of success they've long aspired to.

"We want to make our mark," Schwab said. "We'd like people to know us and know our music. But that's a long-term goal—it doesn't have to happen by tomorrow."





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# HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

## TONY IOMMI, *IOMMI*

As any heavy metal fan worth his weight in guitar picks already knows, for more the three decades Tony Iommi has existed at the very epicenter of the hard rock universe. As the life-long lead guitarist in the legendary Black Sabbath, the mustachioed Iommi stayed at the Sab helm through thick-and-thin, remaining loyal to the group's metallic cause when everyone else around him seemed to constantly change. But now Iommi's Sabbath days are behind him, and he's launched a solo career with a disc called simply *Iommi*, that will invariably please any and all long-time Sab faithfuls. Effectively utilizing guest-star vocal performances by the likes of Pantera's Philip Anselmo, Type O Negative's Peter Steele and former Sab-mate Ozzy Osbourne, Iommi has created a surprisingly diverse collection that stands as the essence of heavy metal power.

GRADE: B+

## SAMANTHA 7, *SAMANTHA 7*

C.C. DeVille is a rock and roll survivor. After reaching the very top of the rock pile during his decade-long stint with '80s glam/metal monsters, Poison (with whom he's still an active member), this Brooklyn native hit the skids, battling various personal demons that threatened not only his musical career, but also his life. But today, clean, sober and energized DeVille is back at the helm of his new band, Samantha 7, a group that on their self-titled debut disc produces a brand of high-octane rock and roll that is too rarely heard these days. This may remind some of vintage Poison, but in style and execution Samantha 7 stands on its own as fun, up-beat rock designed to make you get out of your chair and shake your ass.

GRADE: B

## QUEENS OF THE STONE AGE, *RATED R*

From the moment the late, lamented Kings of Stoner Rock, Kyuss, descended into the abyss of oblivion nearly five years ago, their fans have searched high and low for a suitable replacement. Pretenders to the throne, like Fu Manchu and Nebula have come along, and despite superlative musical skills, they somehow lacked the proper "pedigree." Well, with former Kyuss guitarist Josh Homme at the helm, the strangely named Queens of the Stone Age seem ready to take on the enormous mantle left behind by Kyuss. While on their second disc, *Rated R*, the band presents a far more stream-lined and free-flowing style than their predecessors, that rumbling

mind-altering beat is still inescapable.

GRADE: B

## PITCHSHIFTER, *DEVIANT*

Heavy, nasty and surprisingly cerebral, on their latest release, *Deviant*, Pitchshifter is a band that finally seems to have fully blossomed. While their strident sound may grate on the nerves of some, it is readily apparent that this British metal/techno/dance unit has come of age on their latest collection. On such tracks as *Wafter Thin*, *Forget The Facts* and *Hidden Agenda*, the band's creative use of musical "samples," heavy riffs and irony-laced lyrics mark them as key spokesmen for a new generation of rock hounds. This may be too "out there" for some headbangers. But for the adventurous among us, don't miss this one.

GRADE: B-

## PROJECT 86, *PROJECT 86*

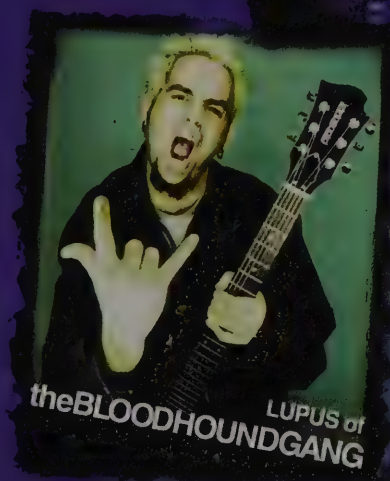
At times on their debut album, *Drawing Black Lines*, the band known as Project 86 comes across as a band trying a tad too hard to find a unique artistic identity. Haunting images of bands such as Korn and Pantera fill such tunes as *Me Against Me* and *Set Me Up*, but in no way is this unit either derivative or unimaginative. In fact, the scowling vocal performance of Andrew Schwab marks him as a potential break-out star in the increasingly crowded hard rock world.

GRADE: B-

Tony Iommi: Still the metal master.







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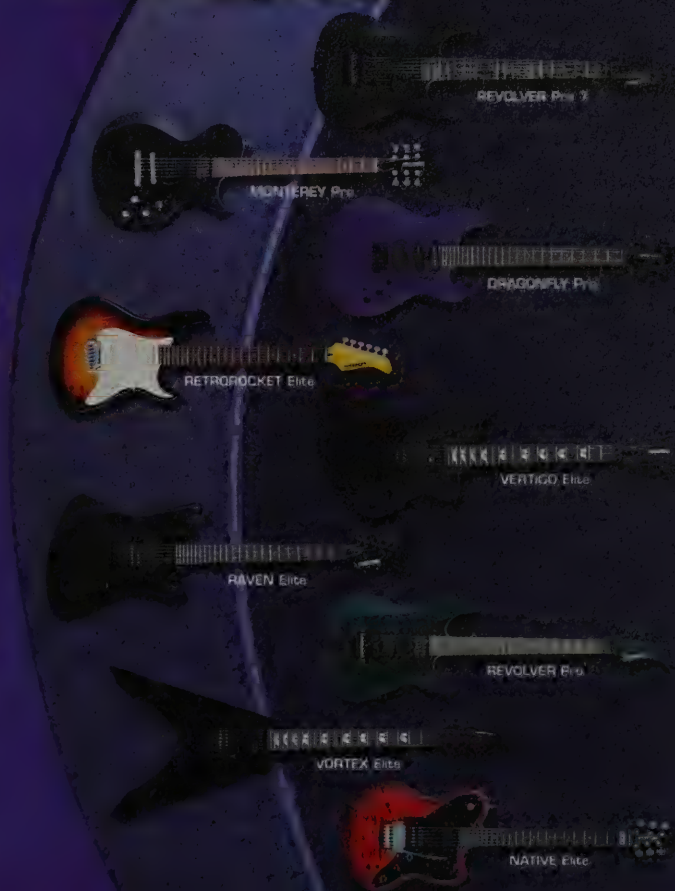
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# INDIE REVIEWS

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## RATING SYSTEM:

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### VADER, *LITANY*

(Metal Blade, 2828 Cochran, Simi Valley, CA 93065;  
phone: 805-522-9111)

Vader mark themselves as a band filled with mystery and intrigue. They believe that their brutal blend of metallic reactants is enough to elevate them to a distinct level of world-wide notoriety—the kind of fame enjoyed by their peers, bands such as Morbid Angel and Decide. Whether this European quartet's latest disc, *Litany*, possesses the proper ingredients necessary to insure their hoped-for ascendancy is hard to calculate. Featuring a sparse 30 minutes of music, the album often comes across as a crash course in Dark Metal clichés—though these guys do manage to present their predictable musical formulas with an undeniable degree of bravado and style.

RATING: \*\*



### FISTFUL OF ROCK 'N' ROLL, VOLUMES 1 & 2

(Tee Pee Records; 136 Lawrence St., Suite 3A, Brooklyn, NY 11201  
phone: 718-246-1753)

Underground hard rock—whether it's under the guise of heavy metal, punk, hardcore, rap-core, whatever—remains the very backbone of the music genre. Too often, however, young bands have to slog away in near-anonymity throughout their lives waiting for that dreamed-about moment when a recording label decides to tap them on the shoulder. Well, on *Fistful of Rock 'n' Roll, Vols. 1 & 2*,

a lot of those young, hungry bands get their chance to shine. As one might expect, these collections, put together by Electric Frankenstein guitarist Sal Canzonieri, feature various high spots and low spots. But if you enjoy living on the very cutting edge of the hard and heavy music scene, then these two discs are definitely worth adding to your collection.

RATING: \*\*\*



### STUCK MOJO, *DECLARATION OF A HEADHUNTER*

(Century Media, 1453-A 14th St., Santa Monica, CA 90404;  
phone: 310-574-7400)

Over the last few years, Stuck Mojo have been one of those bands seemingly destined to break out from the pack and seize stardom by the throat. While, for a variety of reasons we won't get into here, that quest for stardom was never fully realized on this Atlanta-based unit's first three studio releases, with the appearance of their latest offering, *Declaration of a Headhunter*, it seems as if this power-packed quartet is out to make up for lost time. Heavy, groove-oriented and surprisingly infectious, such songs as *Give War A Chance* and *Hatebreed* signal the coming-of-age for this immensely talented band.

RATING: \*\*\*\*



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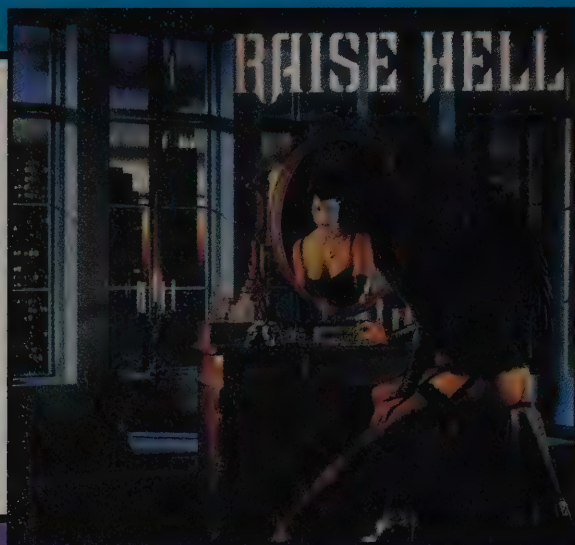


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### RAISE HELL, RAISE HELL

(Nuclear Blast America, P.O. Box 1074, Canal St. Station, New York, NY 10013; phone: 212-343-2797)

For those of you who follow such things (and we *know* who you are!), the band now known as Raise Hell used to be called In Cold Blood. Maybe they changed their name for musical reasons. Maybe they did it for legal reasons. Or maybe they're part of the heavy metal Witness Protection Program. Any way, the stuff presented on their new album, **Raise Hell**, would lead you to believe that these guys would be nothing more than a pedestrian band no matter what name they chose to record under. Oh yeah, they sure try hard, and they do some very unexpected things (like presenting a rather bastardized version of *Light My Fire*, he re-titled *Babes*). But the simple fact is that despite all of their posturing and power, these dudes do very little to light *our* fire.

RATING: \*\*

### IRON FIRE, THUNDERSTORM

(Noise Records, 12358 Ventura Blvd., Studio City, CA 91604)

You've got to hand it to Iron Fire. These guys certainly know their strengths and their weaknesses, and to their credit, they try to capitalize on the former while doing their best to eliminate the latter. The results, as shown throughout their disc **Thunder Storm**, is pure '80s-styled power rock—with a distinctly Nordic flavor thrown in for good measure. With their guitars blazing, their vocals yelping and song titles like *Metal Victory*, *The Final Crusade* and *Glory To The King*, this is swords-and-fantasy stuff reminiscent of a lot of "ancient" heavy metal bands. So maybe these Danish blasters aren't about to reinvent the hard rock wheel. They don't seem particularly interested in doing so—and they manage to accomplish the musical mission with a minimum of fuss and a maximum of power.

RATING: \*\*\*



### RUNNING WILD, VICTORY

(Pavement Music, P.O. Box 50550, Phoenix, AZ 85076; phone: 480-783-0288)

For more than 15 years, the band known as Running Wild has enjoyed the distinction of being one of Europe's most successful heavy metal units. While this German quartet has yet to enjoy any sort of major break-through recognition on this side of the Atlantic, their hard-driving sound has won them a dedicated cult of American followers who most likely will rejoice at the appearance of the group's latest disc, **Victory**. With its stirring odes that often focus in on the on-going battle between good and evil, Running Wild continues to do what they do best—and maybe on their eleventh studio outing the entire world will finally catch on.

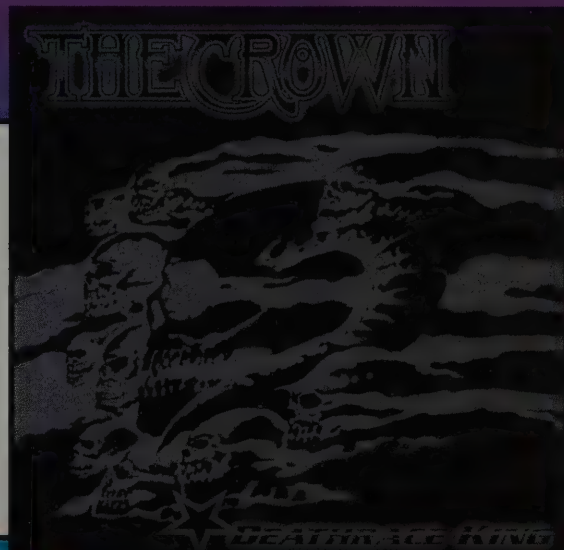
RATING: \*\*\*

### THE CROWN, DEATHRACE KING

(Metal Blade, 2828 Cochran, Simi Valley, CA 93065; phone: 805-522-9111)

Let's get to this issue's Swedish Death Metal offering out of the way early this month... and for a good reason. On their latest disc, **Deathrace King**, Scandinavian dark metal masters, The Crown, prove themselves to be a solid notch above most of their mundane home-grown competition. Roaring out of your headphones like a freight train from hell, this album is loaded with heavy-handed guitar riffs and pulsating rhythms galore. Sure, as you might expect, this stuff clearly ain't for the faint of heart. But if you like your metal to be dark, powerful and downright intimidating, then you could do a heck of a lot worse than put on The Crown.

RATING: \*\*\*





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# HIT PARADER SONG INDEX

COMPILED AND EDITED BY RENEE DAIGLE

78) ACOUSTIC #3

79) YOU GOT IT MADE

86) ROCK THE PARTY  
(OFF THE HOOK)

94) OVER MY HEAD

## ACOUSTIC #3

Lyrics written by: John Rzeznik  
Performed by: the Goo Goo Dolls

They painted up your secrets  
With the lies they told to you  
And the least they ever gave you  
Was the most you ever knew

And I wonder where these dreams go  
When the world gets in your way  
What's the point in all this screaming  
No one's listening anyway

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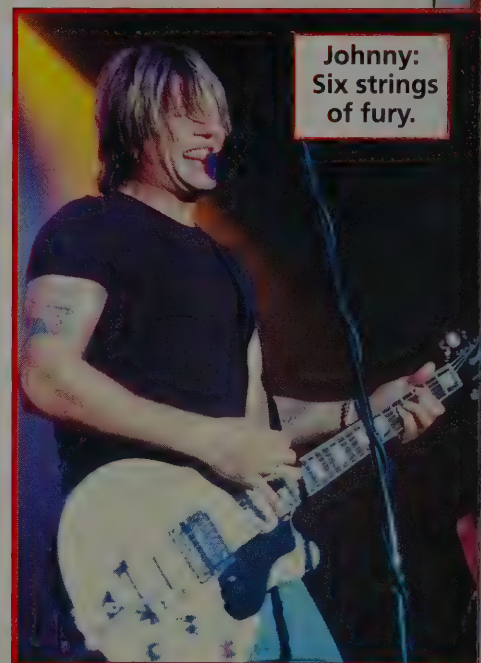
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Your voice is small and fading  
And you hide in here unknown  
And your mother loves your father  
'Cause she's got nowhere to go  
And she wonders where these dreams go  
'Cause the world got in her way



Johnny:  
Six strings  
of fury.

What's the point ever trying  
Nothing's changing anyway

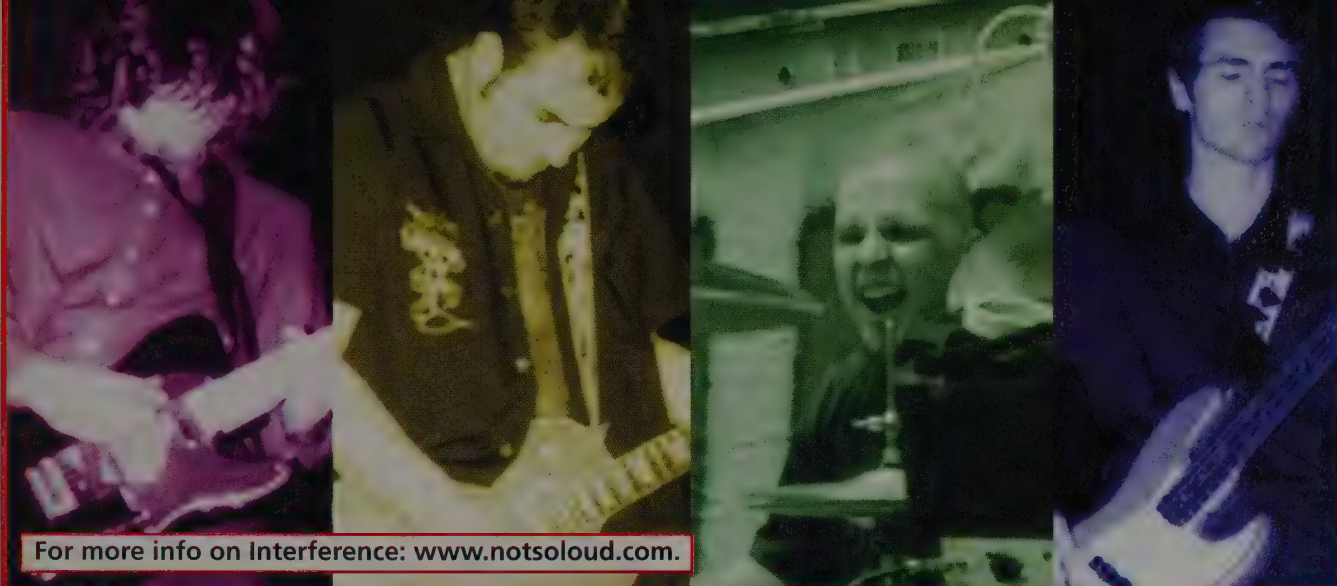
They press their lips against you  
And you love the lies they say  
And I tried so hard to reach you  
But you're falling anyway

And you know I see right through you  
When the world gets in your way  
What's the point in all this screaming  
You're not listening anyway

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### YOU GOT IT MADE

Lyrics written by: J. DeZuzio,  
D. DeZuzio and P. Ferriero  
Performed by: Interference

You think that I have got it all  
And I have all that I need  
You think that I would  
Take some more  
But do you really know me

I know that sometimes  
I feel like I'm dead

I know how it feels inside  
I know what she said

You Got It Made

At night I can't sleep at all  
You take yourself out on me  
And you think that you can get me off  
Well I can do that for free

I know that sometimes  
I feel like I'm dead  
I know how she feels inside  
I know what what she said

You gotta listen  
It's not so loud  
You never learned

It's indecision  
That keeps you down  
You're not forgiven

Alright!

You Got It Made

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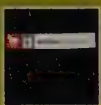
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Satan's Child



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Significant Other



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39197 LIVE  
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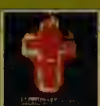
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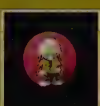
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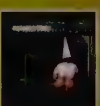
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39308 METALLICA  
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39224 METALLICA  
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38750 MINISTRY  
Crack of Dawn



39653 MISFITS  
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39868 M. CRUE  
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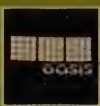
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Textured Logo



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Pink Box



39240 NOFX  
Lousy Lover



39246 OASIS  
Dots



39194 OFFSPRING  
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No Crap Rock



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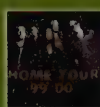
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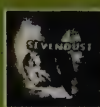
39295 SANTANA  
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39269 SEPTULTURA  
Against



39063 SEVENDUST  
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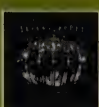
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This Blood For U



39530 VAN HALEN  
Who The F\*\*k \*



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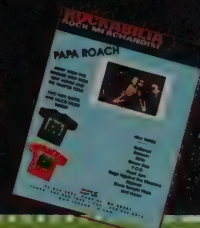
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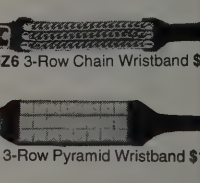
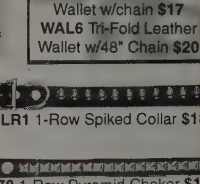
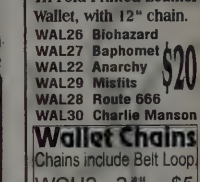
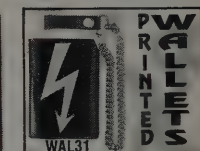
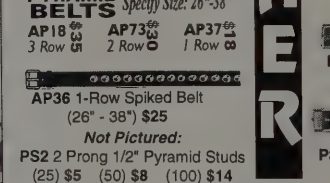
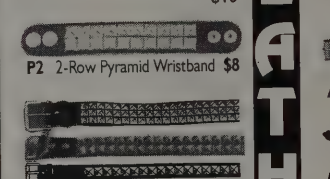
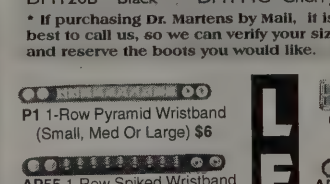
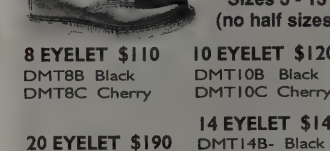
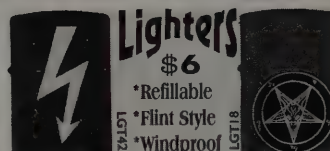
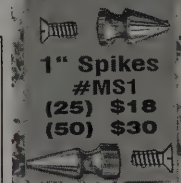
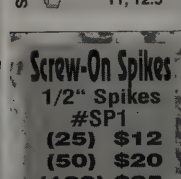
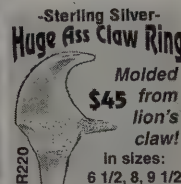
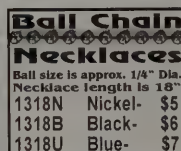
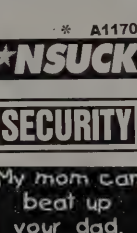
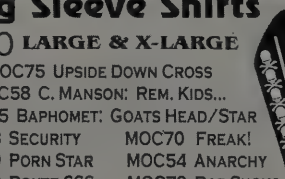
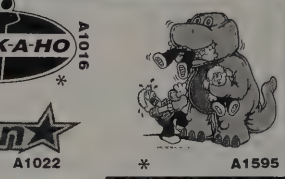
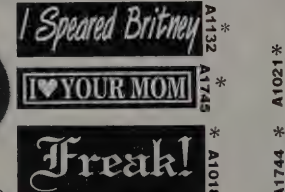
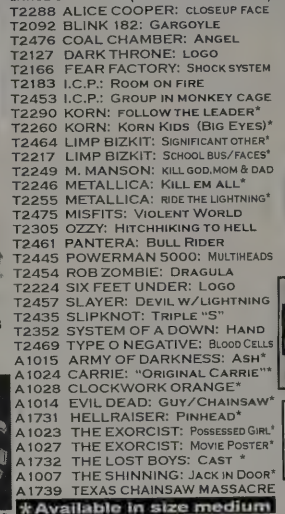
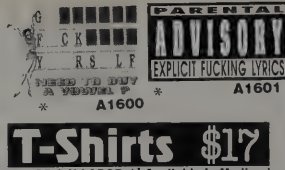
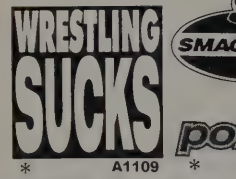
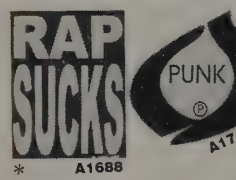
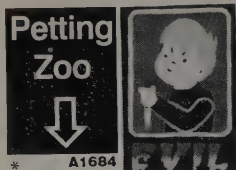
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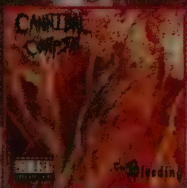
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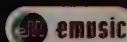


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Lyrics written by: P.O.D.  
Performed by: P.O.D.

We come here to rock this jam  
Spread His love is the master plan  
Let this light ignite like a star  
Everybody in the party knows  
Who you are  
You gotta get down,  
Dance around floss your style  
P.O.D., guarantee make it worth  
Your while  
Bad vibes, leave'em at the door  
Soul check'n, housewreck'n, keep'em  
begg'n for more

## Chorus:

We came to rock the party  
All night long  
So party people  
Won't ya' sing that song  
We came to rock the party  
All night long  
And keep it live till the break of dawn

Hey Dr. won't ya' play that song  
And we'll keep dancing  
Till the break of dawn  
Keep it live like the way it should  
Ain't nobody get'n crazy  
So you know it's all good



Life is Sonny for P.O.D.

B-boys,  
Fly-girls one time  
Friend of yours is a friend of mine  
Don't bother stopping  
Till this jam is through  
If you been here before then you  
know how we do

## Chorus:

We got'to play what we feel  
Then I can say I came real  
Don't wanna be caught  
Mess'n around  
'Cuz a party ain't a party  
When it gets shut down  
Off the hook, with the cutz,  
That's right  
Feel'n loose cuz it sounds so tight  
Rock do spot till the very end  
Make sure that you're there  
When we do it again

## Repeat Chorus:

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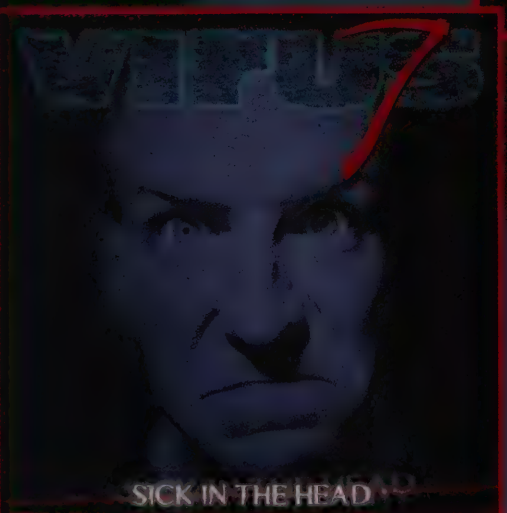
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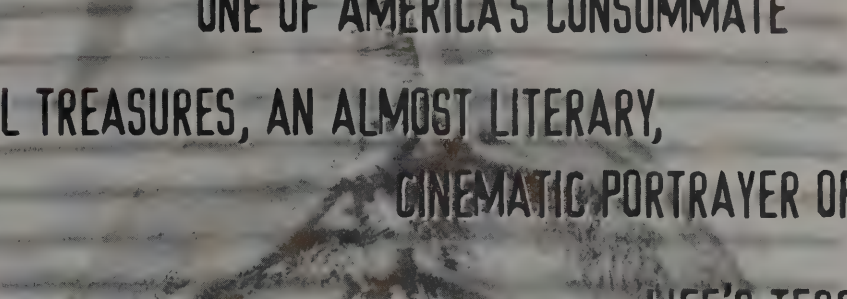
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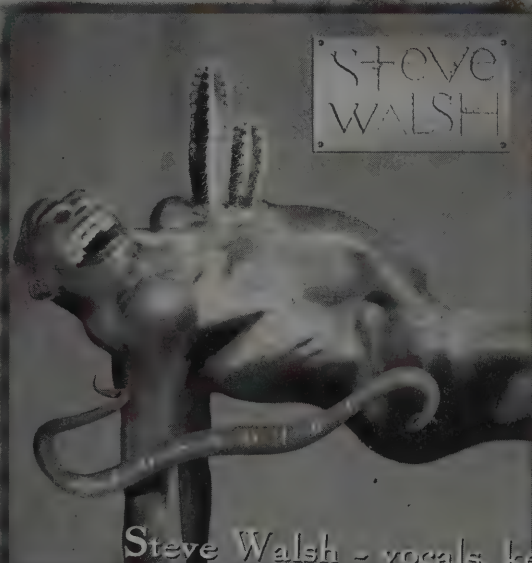
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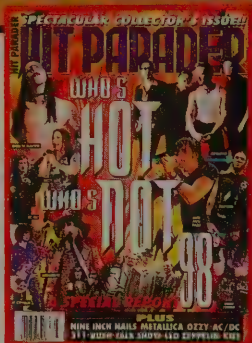
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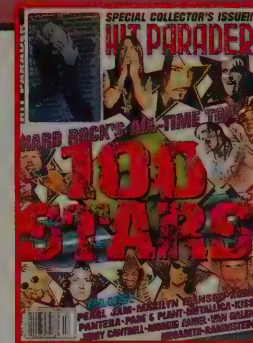
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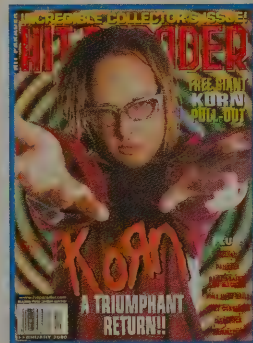
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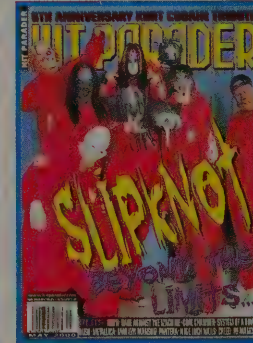
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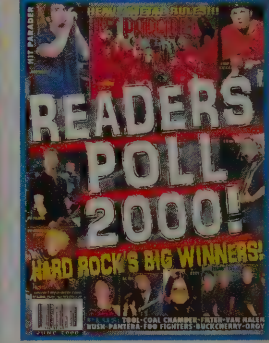
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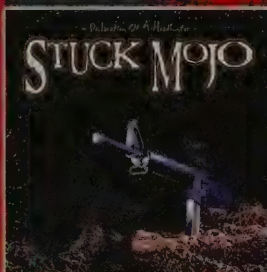
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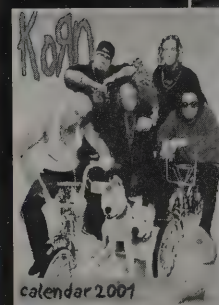
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Lyrics written by: Jeremy Popoff  
Performed by: Lit

I'm in over my head

They want to try and build me up  
So they can tear me down

I wish that I could be back there  
But I'm right here right now

They've taken everything  
That I've had to give them  
They say it's over but man  
I'm still here living

I don't know what to do I think that maybe

I'm in over my head stuck in the red  
Something they said makes me think that

I'm in over my head  
Over my head, over my head

I've got to get away from here  
And it couldn't be too soon  
Cuz I see the stars when you're with me  
Like rockets to the moon

You take me everywhere  
That I've never been  
Show me the meaning  
Of what life had to give

I don't know what to say I think that maybe

I'm in over my head lying in her bed  
Something she said it makes me think that

Chorus

They've taken everything  
That I've had to give them  
They say it's over but man  
I'm still here living

I don't know what to do I think that maybe

I'm in over my head  
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I'm in over my head

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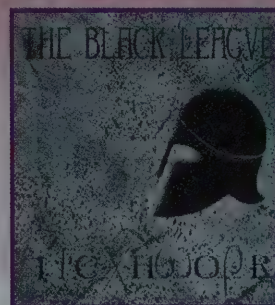
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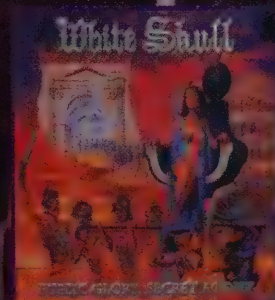
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## Tech Talk

# Gearing Up

## IRON MAIDEN'S STEVE HARRIS

BY ROY TANNER

**I**ron Maiden's Steve Harris has seen and done it all during his 22 year career. As the founder and stabilizing factor of the ever-volatile Maiden Metal Machine, Harris has toured the world countless times and been intricately involved with the band's precedent shattering rock and roll efforts. But beneath all the metallic bluster, this surprisingly soft-spoken Englishman is still primarily a musician at heart. He has his own home studio in the outskirts of London and his future hopes involve producing promising young bands once Maiden finally decides to hang up their platinum-covered rock and roll shoes. With the band (which now also

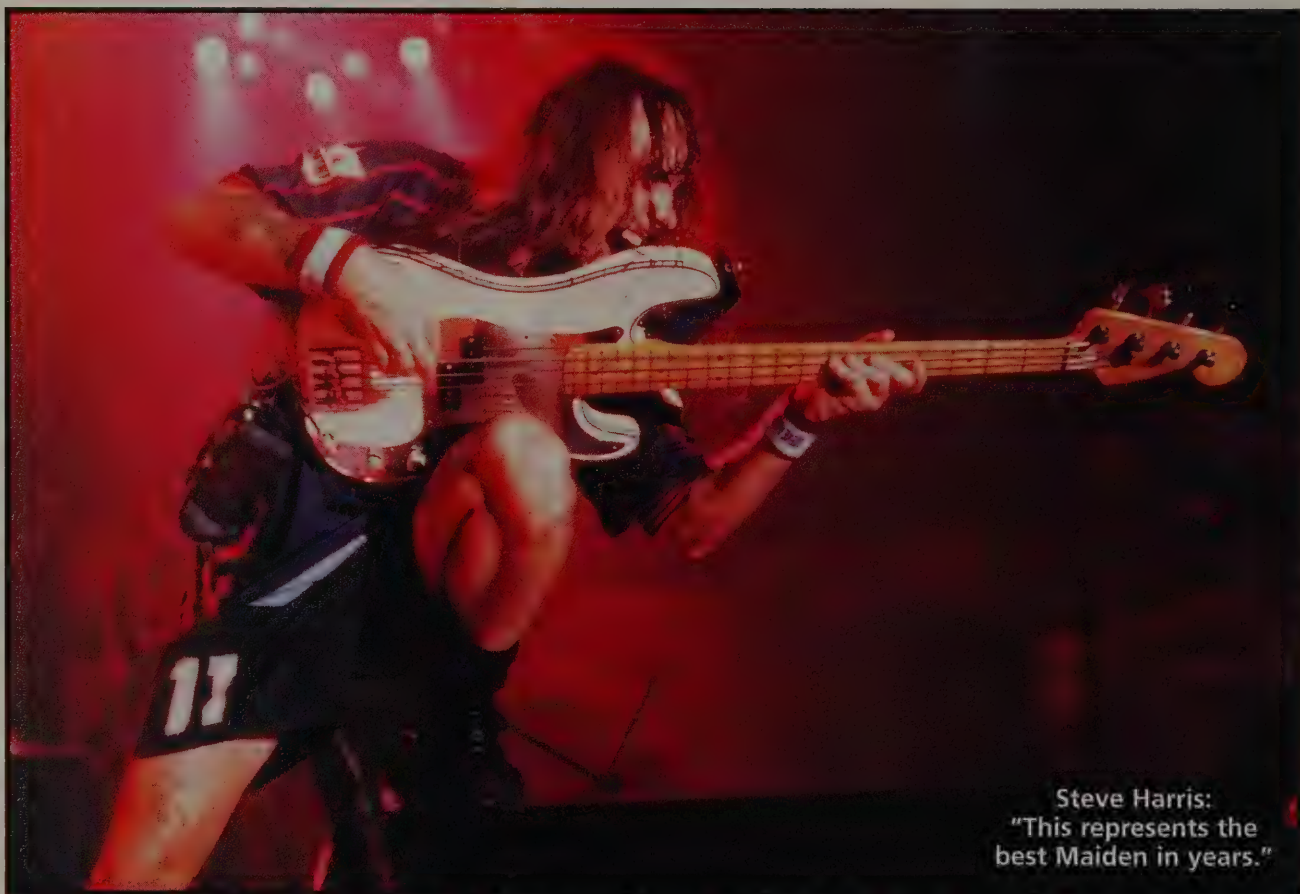
**"The best part  
is that we  
wanted to  
work again.  
It wasn't  
a need."**

**Tech Talk:** What does *Brave New World* represent to you?

**Steve Harris:** It represents the best Maiden album in years. There was so much energy, and so much focus in the band when we made this album that it was rather incredible. Having Bruce back in the band—as well as Adrian—brought a great deal of that focus into Maiden. We knew what we wanted to do, and we did it. It was really that simple, but it was also very satisfying.

**TT:** It seems like heavy metal is going through a major world-wide resurgence at the moment. Where does Maiden fit in?

**SH:** I don't really know. I can't say that I



Steve Harris:  
"This represents the  
best Maiden in years."

features returning vocalist Bruce Dickinson and guitarist Adrian Smith along with hold-over guitarists Dave Murray and Janick Gers, and drummer Nicko McBrain) on the road in support of their new disc, *Brave New World*, we figured now was the perfect time for a little Tech Talk with Maiden's legendary bassist.

follow all the latest happenings that closely. I do know that there seems to be a bit more interest in metal these days, but whether that's in the kind of metal that Maiden plays is another question entirely. But we've never tried to fit in, and we're not trying to fit in now. It's good that there is interest in metal, but we'll just have to wait and see what kind of impact—if



any—it has on this band.

**TT:** How have recording techniques changed for Maiden over the last two decades?

**SH:** The changes have been quite extraordinary. But in some ways, especially with *Brave New World*, we've gone back to some of the ideas we used when we first made albums. In the early days, the trick was to go into the studio and try to capture a live sound as much as possible. To a great extent, that's what we did this time as well, and it worked rather remarkably. We went into the studio and we'd simply play it live until we had a take we liked. Then if we needed to call someone back in for a little extra work, we'd do that. But the sound quality itself, due to the increase in studio technology has been a big difference. I believed that the early albums sounded quite good when we did them. But now as I listen to them again, I hear all the things we possibly could have done to make them better. But that's only to be expected. That's what experience is all about.

**TT:** On a personal level, as a bass player, do you still play the same kind of gear you always have?

**SH:** My basic gear is still pretty much the same. I tend not to fool around with my basses or amps very much. About the biggest change over the years for me has been adapting to a cordless set-up on

stage which is the standard now. In years gone by, people used to trip over their chords all the time. Today, especially with three guitarists in the band that could have presented a real problem, especially as much as we move about the stage. Cordless technology has certainly helped us in that regard.

**TT:** How was it for you to work with Bruce again?

**SH:** It was even better than I expected. Despite what some sources have erroneously reported over the last few years, there was never any bitterness between Bruce and the rest of us. When he decided to leave the band, it was just a parting of ways that occurred for a variety of reasons. Even when we had all moved on, I imagine there was always a hope on my part that we'd find a way of working together again. The best part was that when that opportunity came, it was because we really *wanted* to work again. There wasn't a need... it was a desire. So it translated very well into the music.

**TT:** Over the last few years Maiden has lost some of its commercial base in America. Does that concern you?

**SH:** That has not proven true with *Brave New World*. It's been our best-selling album in America in many years. But at the same time, Maiden has always been a very international band, and people in America tend not to realize that. We were

aware that our last few albums hadn't sold as well in America as some of our earlier ones did. But at the same time, some of those albums were among our all-time best sellers in other parts of the world. With this album we again have the kind of label support that we were looking for. A great album and strong label support is a very healthy situation for us.

**TT:** In other words, you believe there's still plenty of life left in Iron Maiden?

**SH:** I asked Dave (Murray) how he felt a few months ago, and he told me he was as excited about Iron Maiden as he's ever been. I feel much the same way. Our motivation now is strictly to make the best music we can. We've had our notoriety, and we're all quite well off financially, so the music is the paramount issue. That's the way it should be. And because of that, I think it's safe to say that Iron Maiden has many, many exciting moments left.

**TT:** What's left for Iron Maiden to accomplish?

**SH:** What's left for any band to accomplish? I think we've yet to make the ultimate Iron Maiden album. We've made some excellent albums, but there's always the desire to make even better ones. I think we have the talent, and we also have the desire, to make the best music of our lives.



Iron Maiden (l to r): Dave Murray, Nicko McBrain, Bruce Dickinson, Steve Harris, Adrian Smith, Janick Gers.



# THE LATEST GEAR INSTRUMENTAL

BY MICHAEL SHORE

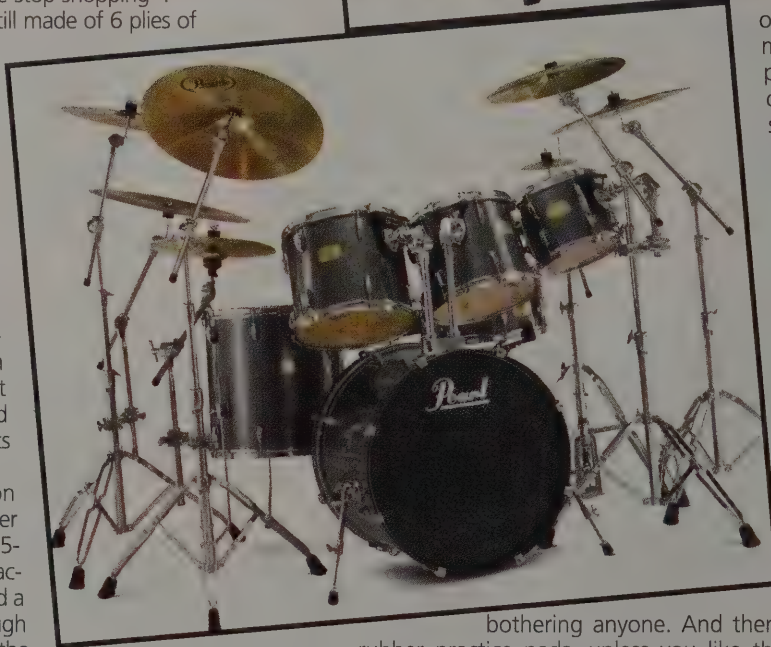
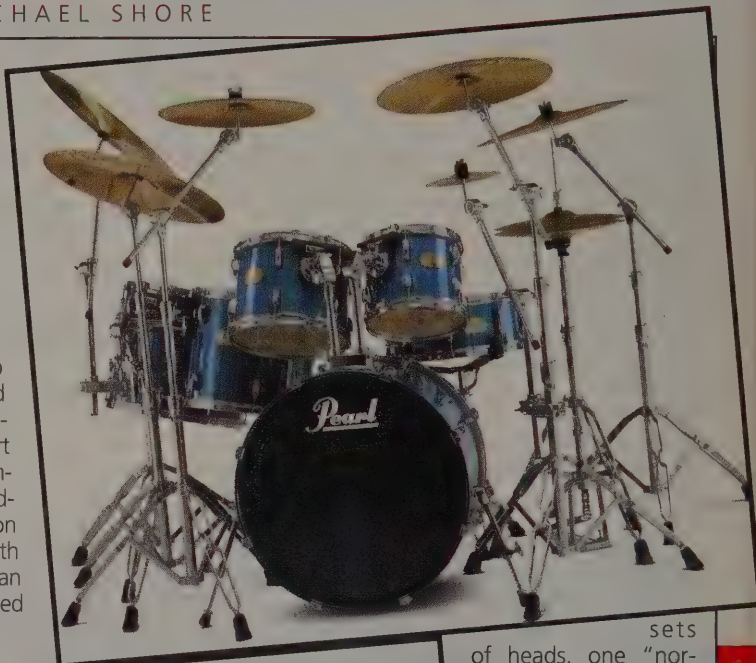
**W**e've long featured Pearl drums in this space, because of their combination of quality and affordability. We've especially focused on Pearl's Export series, which has set a very high standard for entry-level, budget-line drumsets. Pearl has upgraded the kits annually to maintain that edge, but now they've really proven they aren't resting on their laurels, with a complete Export Series redesign for the new millennium, upgrading the looks and features of the sets while, get this, reducing their price! These changes also apply to the lacquer-finish Export Select Series.

Both Export and Export Select drums now feature a sharp new split-lug design that looks a lot more like their high-end brothers, the Masters Series, and the ultra-high-end, all-hand-made Masterworks drums. Also new to the Export and Export Select kits: matching wood 14 by 5.5 inch snare drums, complete sets of double-braced Pearl "Power Pro" hardware (including a throne in the Export Series), Pearl Integrated Suspension System tom mounts, the new P-100 bass drum pedal with "DouBeat" two-sided beater, and new color choices. Kits can also now be ordered complete with one of two specially priced cymbal packs—talk about "one-stop shopping"!

The 7.5 mm-thick shells are still made of 6 plies of brightly resonant mahogany, formed using Pearl's proprietary Heat Compression Shell Molding System. And check out these prices for 5-piece kits (with 22 by 16 inch or 22 by 18 inch bass drums, and tom configurations of either 12 by 10, 13 by 11 and 16 by 16 inches, or 10 by 8, 12 by 9 and 14 by 12 inches): \$1,099 for the Exports without cymbals, \$1,199 for Exports with cymbals, \$1,299 for the Export Selects without cymbals and \$1,399 for the Export Selects with cymbals.

Another terrific innovation from Pearl is the Rhythm Traveler RT705, a versatile and portable 5-piece set that's both a silent practice unit with real-drum feel, and a neat jazzy little gigging kit, though its shell sizes may be a bit on the small side for heavy rock (or maybe not—never know until you try, especially if you happen to have mics and a PA, and as we've noted many times, Stewart Copeland with The Police in the '80s and Bill Bruford with King Crimson in the '70s proved that small-sized kits can sound as good and cut as sharply as John Bonham-sized goliath kits). The set has 10, 12 and 14 inch wide toms, all 5 inches deep, a 20 by 8 inch bass drum, and a 13 by 5 inch wood snare. The toms are all single-headed with mahogany shells formed with the Heat Compression Shell Molding System. The toms stack inside each other for easy portability.

The big wrinkle is, the Rhythm Traveler comes with two complete



sets of heads, one "normal" set for regular playing, and one set of Muffle Heads for silent practice. The Muffle Heads are super-cool, made from a specially formulated mesh that, when tensioned with lugs like a normal head, feel just like a normal drum head but make virtually no sound. So now you can practice almost any drum part with actual drum feel, even doing rimshots and sidesticking on snare, without

bothering anyone. And there are no more hard-rubber practice pads, unless you like the way they kill your wrists after awhile. All you have to do is switch from noiseless real-feel practice kit to actual drumset is to switch heads. The Rhythm Traveler also comes with two durable plastic Silent Cymbal Pads, one hi-hat and one ride/crash, not to mention high-quality hardware: Pearl's new 70W Series stands have double-braced legs for stability, but in keeping with the RT705's theme of portability, they're also extremely lightweight. All that for just \$659 list? Amazing! For more on these and other Pearl drums and percussion products write: Pearl Corp., 549 Metroplex Drive, Nashville, TN, 37211-3140, or visit [www.pearldrum.com](http://www.pearldrum.com) online.



# LY SPEAKING



## MEINL AMUN CHINA CYMBALS:

German cymbal maker Meinl's Amun series has been expanded with three China cymbals for exotic, trashy accents and gong-like crash sounds. They have a powerful, high-pitched basic sound, enhanced by beautiful hammering patterns, and come in 16, 18 and 20 inch sizes, all with traditional flat-top bells, like Paiste's China types. The flat top makes it easier to mount the cymbals upside down, and cuts decay time for a shorter, sharper sound that's especially good for funky ride patterns and accents. For more information, please write: Meinl USA, 8400 N.W. 30th Terrace, Miami, FL, 33122.

## ZILDJIAN JUNGLE HATS:

You might think Zildjian's committed a typo by calling its new hi-hat the "Jungle Hat": since it's got 6 tambourine jingles mounted on the top cymbal, shouldn't that be a "Jingle Hat"? But no, it is Jungle Hat: these new 13 inch hi-hats are part of Zildjian's radical "Re-Mix" line, cymbals specially designed for use in, and/or recreating the sounds of, electronic dance music of the techno variety—such as "drum 'n' bass" and, yep, "jungle." That means acoustic instruments that somehow approximate sounds that are electronically generated, or heavily processed: Zildjian does it with big-sounding small-diameter cymbals with minimal overtones, for a cutting and controllable sound with unique timbre and quick decay. The Jungle Hats have a full "chick" sound enhanced by the tambourine jingles when closed; played open they have a sustained jingling ride sound that's a thoroughly unusual combo of hi-hat and tambourine. Of course, if you're not playing live electronica these would make a really interesting second remote-hat set. For more information on Zildjian's Re-Mix line and their multitude of other cymbals, write: Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA, 02061.



## IBANEZ FRETLESS 5-STRING BASS:

The new Ibanez BTB1005FL is a fretless five-string addition to the Prestige line of bass guitars, which feature necks that get several extra steps of hand finishing for a smooth, comfy and playable feel that's usually found only on instruments that have been through years of playing. Like its fretted counterparts, the BTB1005FL has an extra-long 35 inch neck scale, for better articulation and tighter tension, which are especially important for the extended low range of the fifth string. Its maple-mahogany body is fitted with passive pickups (IBZ DFR-B and N models at the bridge and neck) routed through an active-EQ tone control system, a Monorail II independent-saddle bridge system, and a Neutrik locking jack. And though it is fretless, the rosewood fingerboard has fretmarkers to ease the transition for those used to fretted models. List price \$1649.99. For more information write: Ibanez c/o Hoshino, 1726 Winchester Road, P.O. Box 886, Bensalem, PA, 19020.



# VIDEO VIEW

## THE BEST IN HOME ENTERTAINMENT

BY ANNE LEIGHTON

If you like Disturbed, they would appreciate your help. On the road these guys go stir-crazy because their satellite disc does not work. "We have a video player on the tour bus, and we have lots of movies but we've seen them all," says the group's lead singer David Draiman. "I'm not much of a TV junkie, but I really love **The Sopranos**. And I hardly have a chance to watch it because we're about living to go on stage five or six times a week." If you get the chance, send them tapes!

And being on stage is what Disturbed's **Stupify** video is all about. Ever since the release of the band's first CD, **The Sickness**, this past spring, the band has toured intensely on their own and with Danzig. The focus of the video is the band playing live, and—although "the process was tedious, having to play our own song about 40-50 times from 3 in the afternoon 'till five in the morning, we are very pleased with the video."

Draiman of Disturbed advises that anyone making their first video to "be well-rested before you start the shoot. The next day, everyone was hurting and we had to do a show the next night! It was pretty easy to keep our focus on the video because we had a whole camera and lighting crew working with us. There were a lot of people there." **Stupify** was shot in an abandoned air-force barracks at the Van Nuys Airport, because the band wanted to have an insane asylum type of look for their video. The project was helmed by visionary Mason Cox, who has worked with Kid Rock, Coal Chamber and System of the Down. Cox, who specializes in performance videos, was an inspiration to the whole band.

Although **Stupify** was Disturbed's first video, Draiman believes he could create videos in the future, "I have some vision."

Draiman tends to be attracted to music first and then visuals second. Most of his favorite videos fit the hard-alternative style of music, from industrial to guitar-oriented rock, "Nasty Long Monster Creating Something that is *Screaming* by Aphex Twin, I like a lot of Tool's videos—they had some excellent animation. Nine Inch Nails', video for *Wish*." The only exception to the alternative genre that Draiman appreciates is *Space Lord* from metal traditionalists Monster Magnet. "It was lavish, and they ripped off Puff Daddy."

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Rhino Home Video is making available behind-the-scenes video footage about

## Dazed & Confused, Fast Times at Ridgemont High.

A classic film, **Easy Rider** was a very strange, youth-oriented film for the late '60s that was either loved or hated by both audiences and critics. The story was about a young man who discovered the best and worst about a fast-changing America. The script was improvised, the editing was choppy, but everyone loved the soundtrack, because it was the best in the entire history of film—*Born to Be Wild* and the *Pusher* from Steppenwolf, *If Six Was Nine* by Jim Hendrix, *Don't Bogart Me* by The Fraternity of Man, plus songs from the Band, the Byrds, the Electric Prunes, The Electric Flag, and more. The good and bad news is that Hollywood is now planning a sequel to this 35 year old film.



Disturbed: Needing a little help from their friends.

some historically significant musical acts from the 20th Century. Video View recommends **Classic Albums: Bob Marley, Catch a Fire** if you're interested in really knowing about reggae music. The jazz casuals series has players who are anything but casual—**B.B. King** from the blues and guitar lead school, Dave Brubeck if you enjoy piano and other percussive instruments. Other packs in the series are from Jimmy Witherspoon with Ben Webster, John Coltrane, Dizzy Gillespie, and Count Basie. Speaking of classics, look for some DVD releases of some of the most popular youth culture films since the 1970s—**American Graffiti, Animal House, Mallrats, Breakfast Club,**

Rob Zombie, who stopped work on his sequel to *The Crow* over a year ago, is now trying to set up another film, *House of 1000 Corpses*. Video View hopes he'll finish this one. ....Stone Cold Steve Austin was cast as a rowdy biker in the up-and-coming Janis Joplin biopic. .... The Rock will be starring in the **Mummy 2**. .... Marvel Comics superheroes are being turned into film and TV shows. Over the next five years, look for film or TV productions of *Black Panther*, *Deadpool*, *Iron Fist*, *Morbius*, *Longshot*, *Power Pack*, *Mort the Dead Teenager*, *Thor*, *Dazzler*, *Captain America*, *Iron Man*, *Antman*, *Man-Thing*, *Black Widow*, and *The Punisher*!



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